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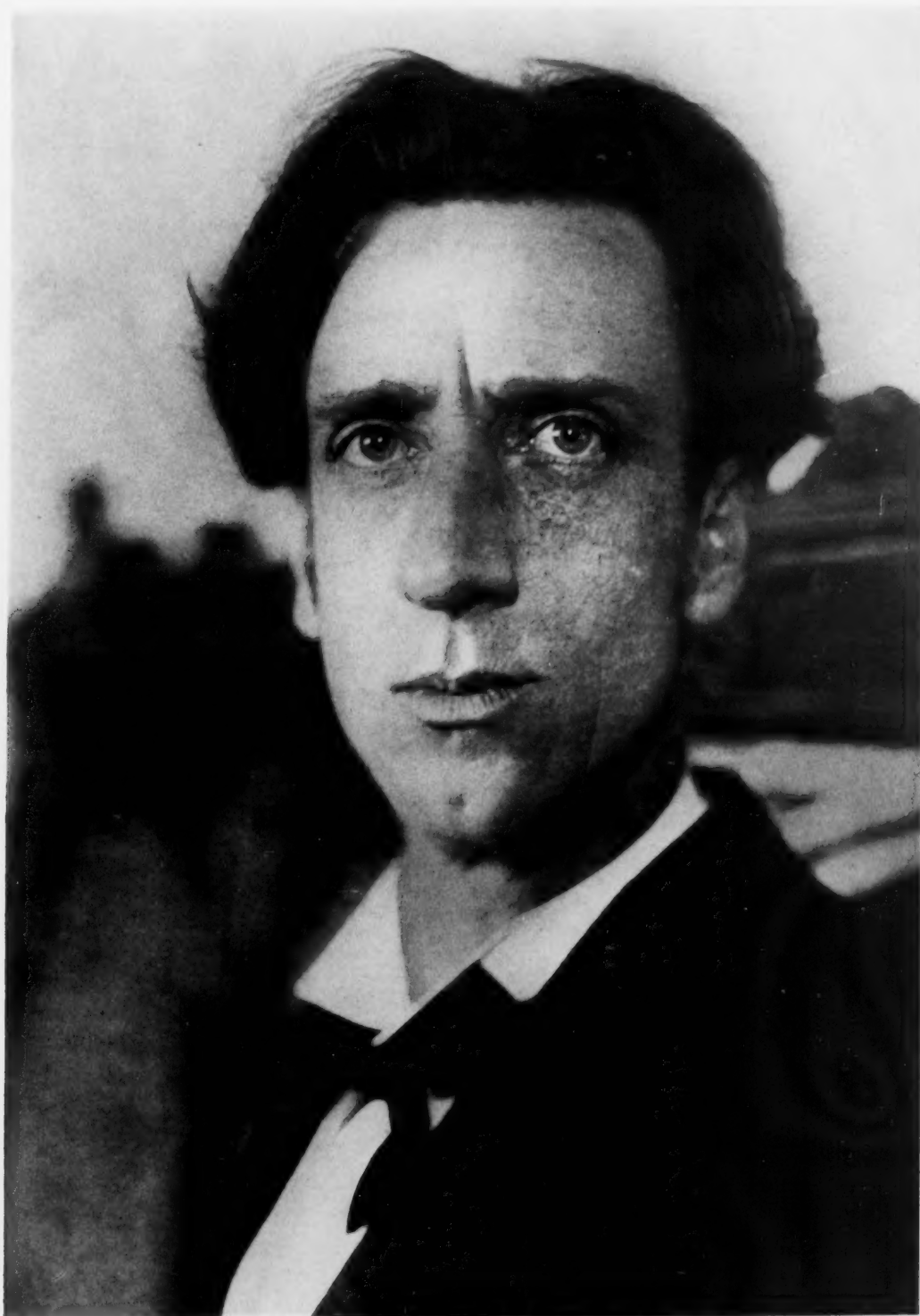
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## Cecilia Society Gives Stirring Performance of "Damnation of Faust"

Chorus Revitalized by Agide Jacchia, Who Conducts—Soloists Win Favor—Heinrich Gebhard Wins Success as Symphony  
Soloist—Gluck and Zimbalist in Joint Recital—People's Symphony Closes Season—The  
Tercentenary Music Festival Announcement—Notes of Interest

Boston, Mass., April 24, 1921.—Berlioz' romantic classic, "The Damnation of Faust," received a memorable performance by the Cecilia Society, Agide Jacchia director and conductor, Thursday evening, April 14, in Symphony Hall. The society was assisted by Florence Hinkle, soprano; Morgan Kingston, tenor; Royal Dadmun, baritone, and Herbert W. Smith, basso; also by choir boys from St. Paul's Cathedral and a large orchestra drawn from the ranks of the Boston Symphony. This graphic music is not new to the Cecilia Society. It was sung for the first time in Boston by the same organization on May 14, 1880, under Benjamin J. Lang, the eminent first conductor. It was during Mr. Lang's regime, by the way, that Edouard Colonne came from France, where he had won fame as an interpreter of Berlioz, and led a performance in 1904. Since the days of Mr. Lang's leadership, however, the Cecilia Society had gradually retrogressed, and there were signs of approaching disintegration until the advent of Agide Jacchia as conductor. With characteristic zeal, Mr. Jacchia reorganized the chorus, enlarged it, and, by every sign of last Thursday, revived the standards and enthusiasm set in the days of its early glories. The chorus has been vastly improved tonally, technically, expressively. It was evident that the new conductor had spared no efforts in the preparation of this dramatic oratorio, and orchestra and singers were extraordinarily responsive. Mr. Jacchia is naturally qualified by temperament to interpret music of this nature, and the result aroused the audience to tremendous enthusiasm. Miss Hinkle, as Marguerite, sang the "King of Thule" and "Marguerite's Lament" with her accustomed skill, and unusual feeling. Mr. Kingston's robust voice was used with fine effect, especially in "The Invocation to Nature." Mr. Dadmun sang the role of Mephistopheles fervently, with traditional irony. Mr. Smith gave a good account of himself in Brander's solo. Conductor and soloists were recalled again and again.

### HEINRICH GEBHARD WINS SUCCESS WITH SYMPHONY.

Heinrich Gebhard, the distinguished composer-pianist, lengthened his list of orchestral successes this season when he appeared as soloist with the Boston Symphony Orchestra, Friday afternoon, April 15, and Saturday evening, April 16, in Symphony Hall. Mr. Gebhard played Shepherd's "Fantasy" for piano and orchestra, an unusually exacting composition, and one which gave Mr. Gebhard ample opportunity to demonstrate the signal gifts as technician and interpreter that have placed him high among the pianists of the hour. Mr. Shepherd's music is well written for the most part, although often involved and not conspicuously abundant in melodic invention. Mr. Gebhard's performance was warmly applauded and he was recalled a number of times. The composer, who was in the audience, also responded.

Vaughan Williams' "London" symphony, which was played for the second time this season, confirmed and deepened the first impression. In this music Mr. Williams effectively mirrors the atmosphere and underlying melancholy of the great metropolis that he knows so well. He has been a witness to the pathetic struggle of the dispossessed and has pictured his city, with its bustle and its tragedy, in music that is highly imaginative, very original and sincerely emotional. The concert was brought to a brilliant close with Tchaikowsky's colorful and sensuous overture-fantasia, "Romeo and Juliet."

### PEOPLE'S SYMPHONY BRINGS SEASON TO CLOSE.

The People's Symphony Orchestra, Emil Mollenhauer conductor, brought its first season to a close Sunday afternoon, April 17, in Convention Hall. The program of the twentieth concert was as follows: symphony No. 4, in F minor, Tchaikowsky; fragments from "Die Walkure," and prelude to "Die Meistersinger," Wagner.

Although plans are already being made for next season's concerts, the trustees have announced that it will be necessary to obtain pledges of \$12,000 to \$15,000 before August 1 if this admirable project is not to be abandoned. The People's Symphony Orchestra has given a season of concerts at modest prices, thus enabling people of moderate means to enjoy the classics. Moreover, the artists who have appeared as soloists with the orchestra, and the members themselves have given their services gratis to promote

this worthy enterprise. It is to be hoped that there will be no difficulty in raising the required funds.

### GLUCK AND ZIMBALIST GIVE JOINT RECITAL.

A capacity audience heard Alma Gluck, soprano, and Efrem Zimbalist, violinist, gave a joint recital in this city Sunday afternoon, April 17, in Symphony Hall. Mme. Gluck sang the following numbers: "My Mother Bids Me Bind My Hair," Haydn; "Warning," Mozart; "O Sleep," Handel; "Maria's Slumber Song," Reger; "Botschaft," Brahms; "Two Little Russian Folk Songs," Zimbalist; "The Answer," Rachmaninoff; "Psyche," Paladihlle; "Within a Mile of Edinboro Town," "A Little Song," Voorhes. Mr. Zimbalist played Vieuxtemps' concerto in D minor, Wilhelmj's arrangement of Wagner's "Preislied" and Sara-



PAUL KOCHANSKI.

The distinguished Polish violinist, who made his American debut February 14 amid a veritable cataclysm of superlative praise from the New York City critics, was practically unknown and unheralded in this country before his first hearing. Mr. Kochanski's success has been so pronounced that he now has to his credit a record of five appearances in the metropolis in recital and with orchestra within a period of five weeks. George Engles, who is directing the destinies of the virtuoso, announces his first recital next season in Carnegie Hall on October 9, to be followed by successive engagements as soloist with the Boston Symphony, the New York Symphony and the New York Philharmonic orchestras.

sate's "Spanish Dance." Together they were heard in Massenet's popular "Elegie," Saint-Saëns' "Le Bonheur" and Goodeve's "Fiddle and I." Eleanor Scheib was a helpful accompanist.

Mme. Gluck's art has been distressingly impaired. Her top tones are but a pleasant memory, her musicianship

(Continued on page 60.)

### Receiver for Hammerstein Companies

In an equity proceeding instituted April 21 in the Federal Court by John Visco, a resident of New Jersey, against Oscar Hammerstein, Inc., and the Hammerstein Opera Company, Federal Judge Mack appointed Lawrence Berenson temporary receiver for the two defendants. Mr. Visco owns more than \$3,000 of the capital stock of the interests concerned.

He says that Oscar Hammerstein, Inc., owns an interest in the Manhattan Opera House, and that the defendant "is financially embarrassed, although completely solvent," having assets of \$1,000,000 above liabilities. The complaint explains that a receiver was asked for because small creditors were pressing for payment and because the recent financially unproductive opera season had resulted in a lack of ready money.

According to the papers, there are three mortgages against the Opera House, the first for \$250,000, held by the Metro-

politan Life Insurance Company; the second, \$50,000, held by the Mutual Bank; the third, representing more than \$100,000, holder not named. Claims of creditors aggregate about \$40,000, it was said.

An answer, filed by Henry C. Neuwirth, admits the allegations and says that, while the defendants are temporarily embarrassed, they are not insolvent.

## PORTO RICO'S LOSS IS HAVANA'S GAIN

Bracale Opera Season Promises Worth While Attractions—  
Distinguished Stars to Appear

Havana, Cuba, April 9, 1921.—Due to the recently prevailing quarantine in Porto Rico, Adolfo Bracale was obliged to abandon his proposed season there and return to Havana after the usual tour of the island, including Santiago de Cuba, Camaguey and other of the towns which patronize opera enthusiastically but are out of reach of Havana. Bracale decided to give a week of opera popular both in name and price and it has proven a drawing card in the case of everything that has been presented. The season opened on Saturday night with "La Dolores" by Tomas Bretón, and was followed by "Traviata," "Lucia de Lammermoor," "Aida," "Rigoletto" and "Marina." "La Dolores" has been reviewed in these columns in detail, so suffice it to say that it was given on this occasion very satisfactorily and that the opera does not fail to gain in favor with successive hearings.

"Traviata" was well sung by Angeles Otien in the role of Violetta and Eduardo Faticanti as Germont. Otien was heard again the following night as Lucia with Salazar as Edgar, Faticanti as Ashton and Bettoni as Raymond. This is a splendid cast and they sang up to the mark from start to finish. The work of the chorus under the baton of Padovani was excellent, as usual.

"Aida" is so largely a matter of tradition that it is sometimes a bit difficult to keep an entirely open mind when marked departures are made—but that's another story. Salazar sang the role of Rhamdames and was tremendously acclaimed. One must mention the unusually good acting done by Faticanti in the role of Amonasro, as well as that of Nieto as Aida and Bettoni as the High Priest. As in the previous presentation, the opera was beautifully, even gorgeously, staged.

By far the best thing of the week was the presentation of "Rigoletto" with Eduardo Faticanti in the title role. "Marina," by the Spanish Arrieta, is another of those attractive lighter operas that one never hears in the States. For some reason, they seem to be confined exclusively to the Latin-American countries. That is rather a pity, for they are quite delightful and should be successful further north, particularly this one. The scenes are all laid on the coast and were exceptionally well staged. Others who built up a strong cast were Salazar, Bettoni and Angeles Otien. So popular is this opera and so well was it sung that at the conclusion there were recalls without number and finally the enthusiasm and excitement reached that delightful pitch where countless straw hats came flying through the air and showered Faticanti and the rest, but chiefly Faticanti, because he had made himself an idol by cleverly carrying off what might easily have been a fiasco when a bit of scenery at which he was standing in an upper window suddenly collapsed and sent him quite without ceremony into the middle of the stage. Quite

unabashed, he picked up a nearby guitar and skillfully riveted the attention of the crowded house upon his improvised serenade which had to do with the episode in hand. It is this sort of thing that will win the Spanish audience to a man and he was the hero of heroes.

### MICHAEL NICASTRO HEARD IN TWO VIOLIN RECITALS.

Another violinist was added to the long list when Michael Nicastro came to Havana where so many of them have played of late. Zoé B. FABER.

### Endicott Creates Fund for Conservatory

In memory of his father, Henry B. Endicott, of the board of trustees of the New England Conservatory of Music, Samuel Endicott, of the faculty, has created an Endicott Fund of \$5,000, the income from which is to serve as a contingent fund for the purposes and needs of the Conservatory Orchestra. "The endowment thus assured," says the New England Conservatory of Music Bulletin, which makes the announcement of this gift in the April issue, "will enable the director to do many things with and for the orchestra which have heretofore been impossible. The gift has been gratefully acknowledged as a reminder of the late Mr. Endicott's interest in the school and as a token of Samuel Endicott's unflinching zeal and enthusiasm toward whatever aids in its upbuilding."



# STRAUSS' "LEGEND OF JOSEPH" FEATURE OF BERLIN'S FASHION WEEK

Rattling of Scissors Heard in German Capital in Place of Sabres, and German Militarists Strive Once More to Outdo Their French Victors, This Time, However, with the Fashion Industry—"Faust" Is Revived by Waghalter at Deutsches Opernhaus

Berlin, March 21, 1921.—We live in hectic times. On the Rhine the military "sanctions" go into effect and cannons and tanks rumble over the pavements of peaceful towns; in the East—in Silesia—the "fateful hour" of Germany has struck; and at the same time Berlin has its "fashion week." Fashion week! "What frivolity," you will say; "I always thought that Germany was not repentant, and now I know it." You are right. Those who thought that one could make a nation repent by spanking it like a child ought to know better by now. But, stern reader, fashion week is not frivolity. It is—s-h-l!—a German plot.

It's like this: Having been beaten at their own game by the French, the German militarists, filled with envy and venomous hate, have decided to beat the French at theirs, namely, the fashion industry. As is well known, the clothing business is controlled by dyed-in-the-wool Teutons (hailing chiefly from Galicia), closely allied by ties of blood to the ruling Prussian feudalists; and the new war, for which they are training, will be a holy war of revenge. Already on quiet nights the rattling of sabres—I mean scissors—can be heard in the west and center of Berlin.

Like other wars, this one has a great deal to do with music. It was amply proven by amateur historians that Wagner and Nietzsche (who also wrote music) brought on the Great War. It will be just as easy to prove that the new war will have been caused by Richard Strauss, for already the Knights of the Scissors have requisitioned his muse for the service of their cause. In order to inspire their ranks with courage and "ideals," they ordered a few days ago a gala performance of the "Legend of Joseph," his latest work to be performed in Berlin, followed by a historical ballet illustrating the glory of German fashions from time immemorial. It proved conclusively, of course, that German fashions always were the best, and that, after the Treaty of Potsdam, superseding that of Versailles, the fashion buyers of the world will be compelled to buy their models in Berlin!!!

Having given the MUSICAL COURIER exclusive news of this plot, I shall confine myself to a description of the said gala performance, and the production of "Joseph" in general, the premiere of which took place during my absence from Berlin. Comment on the ballet-pantomime itself is perhaps superfluous, since the work was discussed in the press of the whole world on the occasion of its first production by Diaghileff's Russian Ballet in Paris. That was the spring of 1914, in the superheated atmosphere of European pre-war opulence, while the rustle of foreboding disaster was heard only by the very few.

Much has happened since then. Had it happened earlier Strauss' "Joseph" would not have been. Or it would have been different. For it expresses exactly the Central Europe of 1914, the Europe that the war has torn asunder, the Europe in which fourteen nationalities were ruled by the brittle sceptre of a haughty dotard, the Europe whose "culture" sought its effects in the deliberate contravention of truth. Strauss the German, Hofmannsthal the Austrian, and Bakst the Russian sought to combine the droning splendor of ancient Egypt with the fantastic opulence of the Italian Renaissance into a mixtum compositum that was to tickle the sated palates of the Champs Elysées. Joseph, the Israelite shepherd boy, among the Egyptians, dressed like Venetians of the sixteenth century. Veronese's spirit invoked by modern decadence. Fascinating perversity. The sophistication of innocence.

Much has happened since then also in art. And yet—perhaps because of that—we like "Joseph" better today. We have dispensed with realism—almost. We appreciate this pseudo-realism, therefore, as a sweet exotic; it fascinates without confusing us. And the music? Dear me—after the deluge of uninspired after-impressionism, and after Strauss' own inanities (the "Alpensymphonie" and the "Frau") this first fruit of the Strong Man's decadence is positively refreshing. When you hear this deliberately simple pre-war score you realize what a dead stop the war has meant, what a blight of sterility has come over the world.

Yes, I liked it. I think the music is beautiful, the melo-



HEINRICH KROELLER AS JOSEPH, AND TILLA DURIUEUX AS POTIPHAR'S WIFE.

In the Berlin production of Strauss' "Legend of Joseph."

dies pleasing if not extremely original, simple without being banal, the harmonies exhilarating if not new, the orchestration brilliant and characteristic (realistic) without recourse to conventional "orientalism," the whole thing ef-

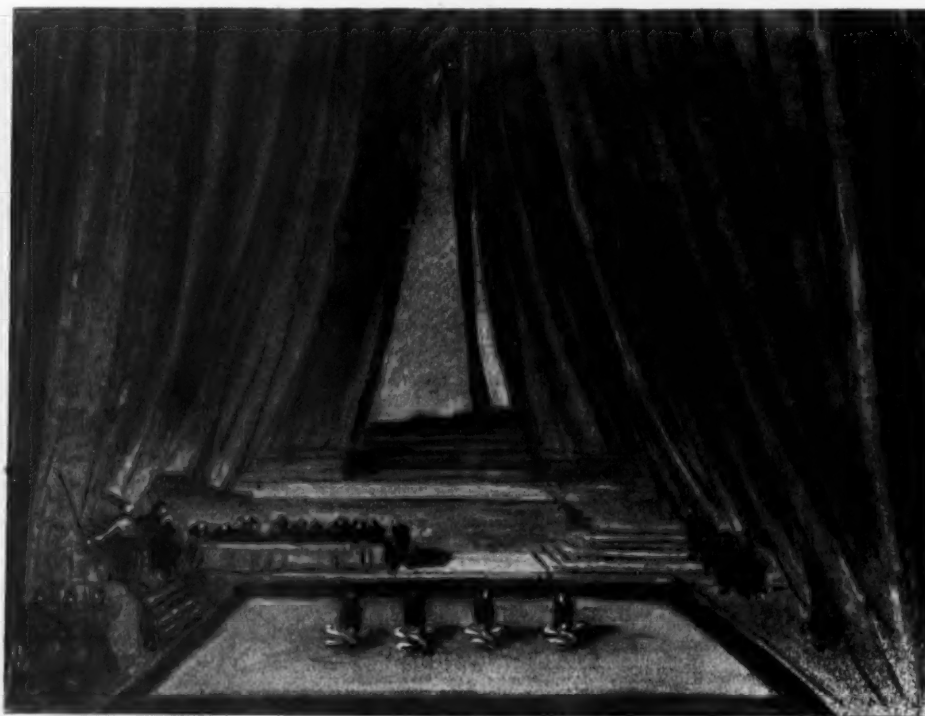
dancers in various groups. Everything is "stylized," concentrated, symbolically exaggerated. Yet nothing seems illogical, as in the opera—not even the fact that people don't speak. But they might speak, or sing—at exalted moments. Would not a fusion of the two forms be possible?

## EMOTIONS IN DANCE.

The emotional climaxes are translated into dance. We have the dance of the Veiled Women, that does not rouse the desire of Potiphar's Wife. There is the dance of Joseph, the young and innocent, which does. Between the two the "fight" of the six boxers, which only disgusts their majesties.

Through all of this, Potiphar, with wife and guests, are the element of rest. Then follows the reverse, with Joseph as the point of gravity—Joseph, "inactive but potent" by his godliness. Potiphar's Wife dances her passion for him—down in his chamber, where he sleeps; the soldiers rhythmically throw him in chains; the women of Pharaoh's court dance like furies about him; even the scarlet executioners with their fiery brazier dance a weird dance of death as they heat their tongues in the glowing coals. But as they approach him the chains drop to earth, the executioners fall away from their victim, and a huge archangel appears at the top of the scene.

Against all expectations this Christmas-card ending does not strike one as cheap. It is saved by the way it's done. No one who watches the slow and fervent motions of Joseph as he goes toward that angel at the end can help being impressed. Highest praise, therefore, is due to Heinrich Kröller, the impersonator of the role. Choreo-



SKETCH OF DECORATIVE DESIGN FOR STRAUSS' "LEGEND OF JOSEPH."

By Emil Pirchan, used at the first German production at the Berlin Staatsoper. (From the original drawing loaned to the Musical Courier by the artist.)

fective and adequate. It is the work of a great musician, whose imagination, it is true, is all but exhausted, but whose aftermath is still superior to the youthful "inspiration" of

graphically superb, in command of a technic that preserves the best traditions of the ballet, he yet puts so much of sincere feeling, so much of a certain sacred beauty into

every motion and every gesture, that the spectator's heart goes out to him at the very start.

Tilla Durieux, one of the leading actresses of the German stage, fills the part of Potiphar's wife to perfection, and even in her dances—which do not call for great virtuosity—she is adequate. The personal beauty of both protagonists upon the stage is of course an item not to be overlooked. Kröller, moreover, staged the whole performance and arranged the dances, which are executed well nigh perfectly by a steadily improving corps de ballet. Like Pirchan's scene, his arrangement departs materially from the original directions of the authors. There are two tableaux instead of three, the same "set," with a rearrangement of draperies, being used throughout. This is the post-war version, and probably the permanent one. Were the whole work post-war, it would be different, as we have said. But successful it is, at any rate. Already it is clear that the "Legend" is the most successful novelty of the Berlin season, and at present the best drawing card at the disposal of the management. Financially successful, then. Who knows if it is not more, after all? It was to be the "Vertiefung," the sophistication of the ballet. It was to be the first of a new breed of choreographic melodramas. The first premiere in Paris was a "dud." This time the bomb exploded, at any rate. Perhaps it will set new forces to work.

#### THAT FASHION BALLET.

But what, one asks, has "Joseph" to do with fashion? Nothing except that it is the fashion of the day. The ballet, however, has a great deal to do with it, as the fashion ballet tacked on to the "Joseph" performance showed. This delightful series of dance scenes under the cryptic title of "Tamofa," thought out by Albert Günther, a Berlin fashion shark, and arranged by the versatile Kröller in conjunction with Kapellmeister Urack, held the audience spellbound through eight "periods" of fashion from the mediaeval German to the future, with synchronizing music from Boccherini and Mozart to the tango and fox-trot writers of today. (The "shimmy" on the stage of the once Imperial Opera House! What would his majesty say?)

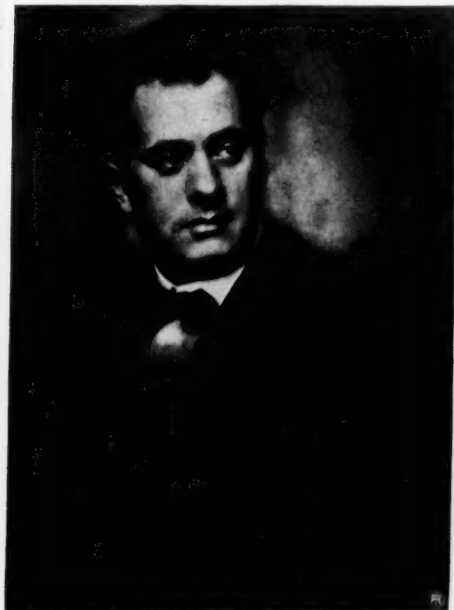
But did it furnish the fashion army with the inspiration it needs? We fear not. For the ninth dance, illustrating the "future," showed a dismal lack of imagination, unredeemed even by the lovely color schemes and the fascinating twirls of Kröller himself. Good taste, once more, as Ersatz for originality. But of good taste there is a plenty, and the annual fashion week has come to stay.

The fashion carnival was the last great spree before Easter. The Staatsoper has gone in for a protracted penance: one solid week of "Parsifal"—from Palm Sunday to Easter Monday. The "feature" is Barbara Kemp as Kundry, for the first time.

#### DEUTSCHES OPERNHAUS REVIVES "FAUST."

Less religious by far is Berlin's other opera house, which continues to cater to an immense public in the west end. (Charlottenburg is now, like all "suburbs," a part of Berlin.) It confines its "Parsifal" to the two holiest days, and for the rest continues with its repertory and recent revivals. Most notable among the latter is Gounod's "Faust," which, far less popular in Germany than with us, had not been given in some time. It is still given under the name of "Margarethe," because the German's regard for Carre's libretto as a literary blasphemy.

Under the able leadership of Ignatz Waghalter the old international favorite has come to new honors in Berlin. The ensemble, both in orchestra and on the stage, is excellent, the staging, on the large stage of the Deutsches Opernhaus, is most effective in its naturalistic effects. In this the



IGNATZ WAGHALTER,  
Conductor of the Deutsches Opernhaus.

great concave horizon, giving a splendid illusion of distance, is a great help. The smoothness and certainty of the performance finds outward expression in the absence of a prompter's box.

Among the principals, especially Hertha Stollenberg as Marguerite deserves unstinted praise. With vocal finish as well as great charm of manner and appearance she makes a most engaging and sympathetic figure, giving a rare impression of simplicity and yet rising to full heights of tragic impressiveness in the last act. Rudolf Laubenthal as Faust is a worthy partner in that he fulfills the lyric demands of the part. Their love duet and the quartet of the garden scene were a rare pleasure.

For the rest the splendid discipline and temperament of Conductor Waghalter are responsible. Under him the orchestral score—faded, it is true, by the passing years—lived

again by the genuine charm of its melodies, and the often passionate warmth of its simple dramatic effects. For this particular type of opera—undisguised opera—Berlin has no more sympathetic interpreter than Waghalter. It may be recalled in this connection that he revived, somewhat earlier in the season, Rossini's "William Tell," with similar success. With "Tosca," which he gives a full-blooded interpretation, he achieves an oft repeated success, sometimes with so distinguished a guest as Marie Jeritza, from Vienna. Waghalter is now at work upon the preparation of the Berlin premiere of Puccini's "Tryptich," which is looked forward to with widespread interest.

CÉSAR SAERCHINGER.

## New Institution in Munich Founded to Aid Modern Composers

"Philharmonische Konzerte" Is Its Name and Only High Class Music Will Be Offered by the Best Available Artists—Bruno Walter Ill—Noetzel's "Meister Guido" Revived—Another Fiddle Prodigy

Munich, March 12, 1921.—Musical life in Munich has received a new and promising impetus by the foundation of a new institution, called "Philharmonische Konzerte." Its object is to give special consideration to modern composers, and to offer to music lovers only high grade music, executed by the best artists available, at a moderate entrance fee on the basis of subscription. The organization differs radically from the usual concert agency; the artists are engaged at a fixed salary and the artistic director, Kapellmeister Julius Ruenger, who is himself a musician of acknowledged ability, has a decisive influence upon the make-up of the programs. This is of particularly important value to the public as well as to the contemporary composers, who have the guarantee that their works will be performed only by first class artists.

The institution has a decidedly ideal tendency, as a financial surplus was not reckoned with from the start; on the contrary, there has been a large deficit up to now. But the financial backers—some liberal minded financiers—are determined and willing to make additional sacrifices since they are firm in their belief that only an institution of this kind, which takes into consideration the interests of the producers as well as those of the "consumers" will have a chance of bringing the concert problem (which might better be called concert misery) to an acceptable solution. For it must be understood that the enormous costs of a concert arrangement on the one hand and the high entrance fees to high class concerts on the other, are equally detrimental to producer and consumer. Indeed, a catastrophe which would paralyze our musical life seems almost unavoidable, unless an equalization which covers the interests of all concerned in the problem is speedily brought about.

The programs of the "Philharmonische Konzerte" thus far have been as various as their execution was in each separate case perfect. One of the first orchestral concerts was conducted by Julius Ruenger himself; Ruenger, who has several times crossed and re-crossed the United States and Canada as a member of the Anglo-French Opera Company (George Musgrove), began his musical career as conductor of choral and orchestral societies. As soon as he discovered his singing voice he began vocal studies with Giannini in Milan and before long he was one of the most sought after baritones. But that function could not entirely satisfy his artistic longing, and after having tasted the triumphs of a renowned singer (his last appearance was at the opera in Munich) he returned to the conductor's desk once more. Ruenger is indeed qualified for the post of a conductor, being a musician of almost phenomenal learning and high culture, a sensitive artist of high strung temperament. His interpretation of the "Coriolan" overture, for instance, can be compared with that of Arthur Nikisch, and that of Richard Strauss' "Don Juan" was nothing less than a revelation.

But despite his well proven qualifications as orchestral leader he now and then resigns the baton in favor of other conductors, such as Clemens von Franckenstein, the former director of the one-time Royal Opera in Munich, who recently conducted extracts of his very interesting new opera "Li Tai Pe," orchestral works by Paul Graener, and Tchaikowsky's fifth symphony; Hermann Abendroth, of Cologne, who gave a most fascinating and warmhearted reading of Bruckner's third, and Max von Schillings, director of the Berlin Opera, whose program consisted wholly of his own works, among them a violin concerto, which proved to be a very melodious work of real charm.

#### JEALOUS TENORS.

Among the singers which the "Philharmonische Konzerte" have presented, are Margarete Arndt-Ober, a former member of the Metropolitan Opera, Lola Artot de Padilla, Joseph Groenen (a lyric baritone who came from Amsterdam and who reminded me greatly of Scotti), and Aagaard Oestvig, the Norwegian tenor of the Vienna Opera. Of all the artists Oestvig proved the greatest attraction; he sang in the largest hall (Tonhalle) available in Munich and yet many hundreds had to be turned away. Even the concert stage was crowded with eager listeners. A critical ear will not fail to detect slight defects in Oestvig's vocal technique; it will also detect that, thanks to his remarkable breathing power, he is enabled to sing phrases of an enormous length and to bring the most subtle dynamic shadings within such phrases, but all this at the cost of the vocal capital, as he only very rarely takes recourse to the upper resonance. But one is enraptured and carried away from all pedantic analysis. The entire personality of this singer emanates music and poetry. It is almost maddening to think that our Munich Opera might have secured him for a permanent engagement, except—it is hard to believe—for the petty jealousy of some local tenors who threatened to cancel their engagements. Yet we have nothing near equal to Oestvig in the way of singers, with the exception of Emil Schipper, the baritone, who is perhaps the greatest and most perfect bel canto singer of German tongue—a baritone who produces the high A with astonishing ease and without the slightest faltering and with tonal beauty. It is only fair that in connection with

the appearance of the singers above mentioned I also record the name of their musical second, Michael Raach-eisen, who is perhaps the most perfect accompanist in every way that has yet come to my notice.

BRUNO WALTER ILL.

At the Opera things have been rather quiet in recent weeks. Bruno Walter, the director and first conductor, has been ill and upon his recovery will leave for Barcelona, where he is to conduct a series of German operas. We also had a sad loss through the sudden death of our fourth conductor, Friedrich Reich, who was a gifted and very able musician. He is to be replaced by Carl Boehm (a pupil of Dr. Muck), who during a guest engagement proved himself a highly promising talent. Our new second conductor, Robert Heger, the successor of the deceased



JULIUS RUENGER,  
Conductor and musical director of the Philharmonische Konzerte, Munich.

Otto Hess, is already very firmly seated on his post. He is a suggestive personality as an artist; his mode of conducting reveals not only the highest musical culture, but also manly energy, temperament and rhythmical precision.

#### NOETZEL'S "MEISTER GUIDO" REVIVED.

Despite the above mentioned "short-handedness" we had a splendid revival of Hermann Noetzel's comic opera, "Meister Guido," a work that decidedly deserves to be kept in the repertory, for its music contains irresistible southern dash. In regard to technic and musical architecture it is of undeniable German descent and yet its lavishing melodic beauty of pure outline seems to have grown under a southern sky. One hears ensembles here which in their bacchanal joyfulness are only to be compared with those of the second act of Puccini's "La Bohème."

#### ANOTHER FIDDLE PRODIGY.

Last but not least I must record the first appearance of Olly von Kapherr, a young violinist of far more than ordinary talent. She is only fifteen years old and in spite of her technical maturity there is nothing of the "hot house flower" about her. Her technic is nearly perfect, the bowing of really astonishing ease and security, her noble tone, although not very large as yet, of extreme sweetness. But the most charming feature of her playing lies in the absolute purity of interpretative style. She played Mendelssohn (E minor concerto), Bach (Chaconne) and Kreisler, with the intuitive positiveness of born musicianship and yet with a touch of girl-like charm which was plausible as it was irresistible. The young artist scored a big and well deserved success and she has without a doubt a bright future before her.

ALBERT NOELTE.

## Dresden Enjoys Performances of Beethoven Works

"Fidelio" Presentation, Restudied and Restaged Under Fritz Reiner's Lead, Arouses Great Interest—Another Beethoven Evening Given by the State Orchestra, with Eugen D'Albert as Soloist—Elly Ney Also Achieves Success with Beethoven Program

Dresden, March 10, 1921.—Among Beethoven celebrations here in the opera house, the Fidelio presentation—restudied and restaged under Fritz Reiner's lead is deserving of great attention, at least so far as the dramatic tense of the work is concerned, for with Reiner it stood out magnificently in an almost new light. This again goes to prove what a remarkable force Dresden possesses in this young operatic leader, a fact, which should not be overlooked at the election of a "generalmusikdirektor" now actual, to fill this, as yet, vacant post since Schuch's death.

Another Beethoven evening took place in the opera house by the State orchestra, on which occasion Eugen d'Albert



was the soloist, sad to say not to his advantage, for this once so famous pianist, is as such, retrograding rapidly. Presently he treats the piano almost as an object for his hatred, his hearers thereby derived no special enjoyment.

At a symphony concert Reiner brought out Felix Draeseke's "Sinfonia tragica" to perfection. He threw himself completely into the work, rising—especially in the last movement—to an imposing grandeur of conception.

ELLY NEY PLAYS BEETHOVEN.

Noted pianists were heard in a great number as first among them Elly Ney, whose Beethoven program was marked not only by breadth and grandeur of conception

but by intense poetry as well so beautifully manifest, for instance, in the D minor sonata, op. 31.

A new orchestral union "Society of Students," recently stepped into publicity with decided success. This little body of musicians—merely music lovers of the "high school," devoting their spare hours to rehearsals—is very well composed. Conductor is Erik Schneider, a professional musician of the Laura Rappoldi-Kahrer school, owning all the attributes that go towards the making of an excellent leader, which I take pleasure in mentioning, all the more so, as Schneider probably some day will cross the pond to join with and meet musical friends over there in New York and Chicago. X.

and "Reve d'amour" by Liszt. The audience was very friendly and enthusiastic about Rovinsky, who will give two more recitals in April and May, respectively.

#### A NEW HUBERMAN SUCCESS.

The great violinistic event of the week was Bronislaw Huberman's violin recital. The formidable success of this recital may be best explained in the very nature of the program selected, for there is nothing in which Huberman's slavonic temperament is seen to revel with greater abandon than in the Tchaikowsky concerto. His playing of this work was termed no less than gigantic by his violinistic confreres, and in truth there are few indeed who have been found more inspiring in loftiness of conception, and none who can play it with more tremendous verve of execution. Herein the soloist was aided very materially by the splendid support of Mr. Fraenkel at the piano. It would be doing the violinist an injustice not to mention the two sonatas which headed the program—Brahms, op. 78, and Bach E minor for violin alone. Huberman is a Brahmsian par excellence. Although the presentation of Brahms is anti-Parisian as a musical diet, Huberman had no difficulty whatsoever in enthusing his audience in spite of its supposed aversion. On the contrary, it was not more demonstrative at any moment of the recital except after the Hungarian dances, which Huberman knew how to invest with a distinctive character, and (still more important in effect upon the audience) with the real "Hungarian" fire. The sonata, op. 78, was played nobly. Thereupon followed the Bach E minor sonata. The playing of all the Bach violin sonatas is not an every day feat, but as Huberman has the reputation of being a great Bach player, the public looks forward to the sonatas as a great feature of his concerts.

#### AMERICANS STUDYING IN PARIS.

Among the Americans in Paris is the baritone Eugene Burton. Mr. Burton has just arrived recently, and expects to study in the French capital. Miss Passmore, the San Francisco contralto, is studying with M. Chaler of the Opera-Comique. Clara Rabinovitch, who is giving a recital this week, is studying with the eminent French pedagogue, Isidore Philipe. H. E.

#### Miura Under Daiber Management

Eight performances of the opera "Madame Butterfly" have been given in Cairo, Egypt, with the Japanese artist, Tamaki Miura, as Cio-Cio-San. The success that Mme. Miura achieved in this role in Egypt is not exceptional, since the part naturally suits the singer's histrionic talent and voice. Egypt has its music and opera enthusiasts, who are, nevertheless, criterions in the matter of art and voice, and when the best in both are seen and heard, the demand is little satisfied with numerous appearances. But the limited time alone that Mme. Miura had at her disposal prevented further appearances, for she now begins an engagement with the San Carlo Opera at Naples, and then appears in South America between May 30 and October 1. Mme. Miura will return to the United States for her concert and operatic tour about the beginning of 1922.

## ANOTHER VERLAY PRIZE AWARDED IN PARIS

Stan Golestan Wins the Fifteen Hundred Francs with His "La Hora," Although the Judges' Decision Arouses Considerable Dissatisfaction—Hyman Rovinsky's Recital Brings the American Pianist New Laurels—A New Huberman Success

Paris, March 15, 1921.—The awarding of another Verlay prize of fifteen hundred francs was one of the central features of the week. A well filled house was a presage of the inevitable demonstrations which mark the applause of one's favorite composer—demonstrations assuming their most naive candor when the name of the winner is announced. The winner of March 10 was Stan Golestan, but it is only fair to state that his laurels were not gained without some protestation on the part of the opposing parties, who had no scruples about calling out "C'est la barbe," which we would express in American slang with "Get the hook." The competing compositions were four songs with orchestra. "La Hora," the fortunate prize winner, by Golestan, is built on Roumanian folk songs, its orchestration containing most forcible reminiscences of Wagner. Whether the public's verdict is always just or not is a theme which would bring us back to an irrelevant discussion of the first principles of democracy, though it is said that "the voice of the people is the voice of God." At any rate the vocal rendition of "La Hora" was in the very efficient hands of Mr. Rambaud of the Opera Comique, whose finished interpretation doubtless contributed very materially to the final verdict. "The Window," an Egyptian song by an Egyptian with the very un-Egyptian name of Samson, was the neutral beginning of this partisan contest.

Louis Durey's contribution, which only a very slight minority of the "voters" adjudged worthy of the prize, is a fascinating musical setting of Henri Gide's poem, "The Ship." This phantom vessel is carrying its two occupants from the past to the future. The music, after giving very poignant expression to the sensation of today and of yesterday, reaches a fine climax in a triumphant orchestral interlude "as we turn our eyes to the Future." At the end the magic ship, "sinking into the night toward the dawn," is portrayed by Durey by a rather thick orchestra setting, which catches marvelously the mystic spirit of the poem. Elizabeth Sheridan's lovely, rich contralto voice won a

very genuine and a very stormy success both for herself and for the song. She found intuitively in every phrase the nuance conceived for the voice by the composer of this very remarkable setting. Mrs. Sheridan's further appearances are anticipated with unusual interest.

The young Polish composer, A. Tanzman (who has made many friends and found powerful champions of his works—notably Bronislaw Huberman, who played his violin sonata recently) was represented by the charming song "Il pleut des petates de fleurs." The spirit of this song seemed more sincere—perhaps it would be better expressed by the term more personal—than his violin and piano sonata. Indeed, the song is altogether spontaneous in expression, and found a most sympathetic interpreter in Mme. Romanitza.

Under the baton of Vladimir Golschman, E. Cool's "Prelude on the Death of Tintagiles" was also given its first hearing at this concert, and its reception was sufficiently favorable to warrant a "second" hearing without causing a remonstrance.

#### HYMAN ROVINSKY'S RECITAL.

A recital by a young American pianist, Hyman Rovinsky, is worthy of very favorable mention, for unusual technic and power was an equipment indispensable to the execution of his exacting program. Despite the dismal prospects of a pouring rain, dreaded by every concert-giver, a good sized audience was lured from its homes, for many good things had been said about this young pianist in the American colony. The high mark of the recital was Scriabine's "Poeme satanique," which calls for energy of the exuberant kind, a requirement met by Rovinsky. Although contemporary works formed a good part of his program, Rovinsky is without doubt more fond of the romantic school, for he was at his best in Chopin and Liszt, giving convincing proofs of this preference in the added spontaneity and the innate sympathy with which he played these two groups, notably the B minor scherzo and third ballade of Chopin,

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JUNE 15th - AUGUST 8th

### LOUISE STALLINGS

Soprano

#### Latest Debutante Artist—Pupil

A program which might well be taken as a model for charm and diversity introduced Louise Stallings in Aeolian Hall yesterday afternoon. Miss Stallings, young, slim and a vivid personality in equal vivid costume, has the knack of finding and feeding her audience with picturesqueness. Her interpretations are full of vitality and drama. She was at her clearest in the modern French group.—*New York Evening Sun.*

#### STALLINGS' PERSONALITY CAPTIVATING AT RECITAL

A picturesque figure in a costume of orange hue that set off strikingly her brunette charms, Louise Stallings, tall and slim, sang to an audience captivated as much almost by the gracious appeal to her personality as by the delicate persuasiveness of her musical speech.

Good schooling is evident by this mezzo soprano's command of breath, musical intelligence in her phrasing, artistic sensibility and her grasp of poetic values.—*New York American.*

Miss Stallings' singing was one of those things that occasionally reward the patient if reluctant reviewer who perforce listens in the course of a season to a hundred and one ambitious but talentless young persons. Immediately she created the impression that she knew how to do what she was doing. She began her recital with a group of difficult but beautiful old Italian songs and enunciated their pretty verses with the gift of authentic pronunciation of a foreign language, for she is an American. Moreover she knew the style of their period and sang them with much proper feeling. There was an exquisite touch, especially in her singing of Caccini's lovely lyric "Amarilli Mia Bella."

There were both German and French songs on her program and her facility in these tongues was exceptional. She made a notable success.—*New York Evening Journal.*

Her program was arranged on conventional lines beginning with old Italian airs. A group of songs in German followed and was succeeded as usual by a group in French and one in English. No protest was made against the singing of German, on the contrary Miss Stallings was applauded quite as heartily by her decidedly friendly audience as when she sang French or English.

This young singer disclosed not only a voice of good natural quality but real talent for the interpretation of songs. Intelligence as well as feeling was discernible in her delivery. She showed so much promise and so much achievement that there is reason to hope that she may have a successful future.—*New York Herald.*

#### AEOLIAN HALL, APRIL 5

Louise Stallings gave a recital that provided considerable enjoyment. Her voice is of pleasant quality and she sings with good taste, style and a nice sense of interpretative values, old Italian arias, a German group, some French songs and English composers made up a program the singer seemed to understand and in which she was in complete sympathy.—*New York World.*

She showed ability both as a vocalist and interpreter of songs.—*New York Evening Globe.*

An agreeable voice and a good singing style and the ability to charmingly interpret songs, especially those of lighter vein.—*New York Evening World.*

A tall attractive soprano, Louise Stallings, made her first appearance here in concert, singing a program of Italian, German, French and English songs. There was a good deal of charm to her singing and she is an adept in interpreting both German and French songs. There was more charm in her recital than one expects from debutantes.—*New York Evening Telegram.*

She has a rich, mellow voice, temperament and good diction. Her best group was the first, old Italian group and placed well within her scope. But she brought insouciance to Ravel's "La Flute Enchantee," Fauré's "Le Vieux Moulin," and "Fugitive" by Constance Herschoff.—*New York Evening Mail.*

Secretary, MISS L. M. MEYER

METROPOLITAN OPERA HOUSE - 1425 Broadway, New York

'Phone: 1274 Bryant



# New York Recital by Estelle Liebling

Press and Public Unanimous



## NEW YORK AMERICAN

### LIEBLING RECITAL A DELIGHT

Estelle Liebling, soprano, gave her postponed song recital at the Town Hall last night. One rarely finds a singer whose art is directed by such intelligence, taste and charm as is Miss Liebling's. Not only is she the possessor of a beautiful lyric voice, but she is keenly dramatic and realizes the value of good diction. She sang Italian songs of the seventeenth century, two groups of modern French works, unfamiliar German lieder by Thulle, Kienzl and Wolff, and four songs by the eminent American musicians, Walter Golde, John Powell, Tom Dobson and Max Liebling.

## NEW YORK HERALD

### SONGS BY MISS ESTELLE LIEBLING

Miss Estelle Liebling, soprano, who had not been heard here for some time, gave her postponed song recital last evening in the Town Hall. Her programme contained old Italian airs, French and German songs and among some American selections, John Powell's "To a Butterfly," Max Liebling's "Love Came in at the Door" and Walter Golde's "Sudden Light." Her delivery had intelligence, taste and fine musical feeling. Her good voice, was easily and well produced, and in addition her serviceable technical equipment and appreciation of styles and texts enabled her to present her numbers with most creditable results.

## NEW YORK EVENING TELEGRAM

There were many interesting things to be heard last night at the Town Hall at the first New York recital of Estelle Liebling, a local soprano, who has aroused favorable comment in other cities. There is sincerity and intelligence in her singing. She makes her style of singing suit the context. She places the words before the music, which is as it should be.

Miss Liebling is a very interesting singer. In Reynaldo Hahn's "Le Rossignol des Lilas" and Debussy's "Claire de Lune" she was charming, and in German songs of Ludwig Thulle, Wilhelm Kienzl and Erich Wolff she was still better. A large audience heard her programme with signs of real interest and appreciation.

## NEW YORK GLOBE

In the Town Hall last evening Miss Estelle Liebling, soprano, reappeared in a song recital. Miss Liebling's programme ranged agreeably from the early Italians to living composers, and embraced four languages. Throughout Miss Liebling showed skill in the use of her voice, and fine intelligence and musicianship in her interpretations. She was ably assisted by Walter Golde as her accompanying pianist.

## NEW YORK TIMES

### ESTELLE LIEBLING, SOPRANO, REAPPEARS

Estelle Liebling, soprano, for some years absent from the local stage, made her reappearance at the Town Hall last evening, assisted at the piano by Walter Golde. Her songs were in no case conventional, the groups bespeaking a choice of things rare and unfamiliar among the lyrics of present or former composers. Old Italian airs of Stradella, Francesco Cavalli and Barnardo Gaffi preceded others in French by Hahn, Debussy—his "Claire de Lune"—Ravel, Szulc and Poldowski; in German by Thulle, Kienzl and Erich Wolff, and American pieces by Mr. Golde, John Powell, Tom Dobson and Max Liebling. These Miss Liebling sang with ripe musical intelligence, with a full, round tone, and with evident pleasure to her audience.

## NEW YORK EVENING POST

### ESTELLE LIEBLING'S RECITAL

Estelle Liebling belongs to one of the best musical families in the country. Her own musical gifts and instincts were set forth most agreeably in a recital she gave last night in the Town Hall. The audience was justifiably enchanted, particularly with the bird-like purity and spontaneity with which she sang the quasi-Oriental flourish at the end of Ravel's "La flûte enchantée."

The three German numbers on her programme, by Thulle, Kienzl and Erich Wolff served to show off Miss Liebling's fascinating vocal art.

## NEW YORK SUN

### SONG RECITAL

A very large audience and many flowers welcomed Estelle Liebling to the Town Hall last night. That welcome the soprano soon converted into a hearty rapport. She has intelligence of phrasing and a sensitive gift of interpretation.

The French songs chosen from Hahn, Debussy, Ravel, Poldowski and Szulc were delicately sung—but the German style suits Mme. Liebling better, and Kienzl's "Maria Auf dem Berge" was redemanded by her hearers. Likewise was it necessary to repeat the suggestive song, "Sudden Light," by Walter Golde, who accompanied the singer throughout.

## NEW YORK EVENING MAIL

### ESTELLE LIEBLING SINGS

After hearing many nervous debutantes this season, it was a great pleasure to listen to Estelle Liebling, who gave a recital in the Town Hall last night. Hers is a rich soprano voice, but more than that, she sings with rare intelligence.

She has poise, distinction and her diction in the Italian, French, German and English groups was comfortably clear. The dramatic temperament is not always at its best on the concert stage, but Miss Liebling has a finely sensitive feeling for the subtleties of a song, as well as a strong dramatic instinct.

*The beauty of her lyric voice, its full, round tones, its easy production, bird-like purity, richness and spontaneity—her exquisite taste and charm, her appreciation of styles and texts, her intelligence and (above all) her musicianship, are set forth by these eight writers, each of high repute.*

*K. Gospy Turner*

1400 Broadway  
New York

## Two Boston Stars Invade London

Ethel Frank Presents Program Out of the Ordinary and Is Warmly Received—George Copeland, Also from the Hub, Stirs Aeolian Hall Audience—"Magic Flute" Draws Crowded Houses—Heifetz Makes Farewell Appearance

London, March 14, 1921.—Leff Pouishnoff, the Persian prince who goes about disguised as a Russian pianist, played Liszt's E flat concerto with extraordinary dash and technical perfection at the Enoch concert in Central Hall a week ago. The audience refused to listen to the remainder of the program until the manager appeared on the platform and announced that the pianist would play two extra numbers at the end, instead of following up the concerto with a solo. This oil on the troubled waters stilled the tempest of applause and the other artists appeared.

I recalled the time when Paderewski made his unheralded first appearance in London, in very much the same way that Leff Pouishnoff made his, and I wondered if the newcomer was destined to progress from success to triumph and a dazzling popularity like the pianist who fell from his giddy height to the morass of statesmanship. Pachmann once remarked to me in the Kodak city of Rochester that, with the exception of Liszt and Rubinstein, the names of great pianists began with the letter P. When Pouishnoff plays in New York next year, as he purposes, the musical world will settle the dispute about the truth of Pachmann's peculiarly personal P predilection.

### NORMAN WILKS AGAIN NORMAL WILKS.

Norman Wilks, the English pianist who paid a flying visit to America nine years ago to play with the Boston Symphony Orchestra and give two recitals in New York, has at last got back into form again after the vicissitudes of the war. The least of his troubles in these "most disastrous chances" of moving accidents by flood and field, of hairbreadth 'scapes in the imminent deadly breach"—was breaking his leg. After many months in the hospital, he returned to the concert room last fall, but has only now completely recovered his forces and nerve control. His Chopin recital in Wigmore Hall last Tuesday evening drew a large audience and the brilliancy and poetry of the pianist's performances caused great enthusiasm.

### SPANISH OMELET À LA COPELAND.

George Copeland from Boston gave a piano recital in Aeolian Hall on Wednesday afternoon, playing various well known works by Mozart and Chopin, a few less familiar pieces by Debussy and Ravel, and some Spanish compositions which appeared to interest the performer very much. He has spent much time in Spain and he succeeded admirably in bringing the lilt and languor and sentiment of sunny Andalusia into the cool atmosphere of a London concert room. I told him after the recital that the Spanish

music was unusually effective under his fingers and he informed me that his forthcoming programs will bristle with Iberian names. Good! Anything for a relief from the imitators of Scriabine and Stravinsky who loom so large on London programs today.

### SCOTLAND AND FLORIDA.

Myra Hess, the fourth and last pianist to be mentioned in this week's letter, played Sir Alexander Mackenzie's Scottish piano concerto with the Royal Philharmonic Orchestra under the direction of Albert Coates last Thursday evening. She was greeted with a roar of applause which came to an end only after the popular pianist had returned to the platform half-a-dozen times and, finally, the venerable composer himself came forward to acknowledge the public's tribute. Many years ago Sir Alexander was the conductor of the Royal Philharmonic Orchestra and he doubtless remembers the tumult he created in 1894 when he directed the first English performance of Tchaikovsky's "Pathetic" Symphony. Last Thursday evening his Scottish concerto created as much of a disturbance as the symphony had done. The work was given its first performance by Paderewski at a Philharmonic concert in the same Queen's Hall, March 24, 1897. For some reason or other the concerto has been woefully neglected by pianists. Perhaps the success that Myra Hess unquestionably made with it last week may tempt other performers to tackle it. Ernest Newman, whose wireless receiver is keyed particularly to messages from Elgar, can hear no merits in Mackenzie's concerto and expresses the hope that the score will be laid to rest among the archives of the Royal Academy of Music, where Sir Alexander has presided for many a year. And Ernest Newman writes very amusingly about Albert Coates and his special fondness for Scriabine, to whom he always turns to get his confidence restored after an occasional experiment with Beethoven and Brahms. Albert Coates, however, made a very great sensation with the "Appalachia" music of Delius. The conductor was called out so often that he brought the composer onto the platform with him, only to find the tempest of applause redoubled. Delius got the name "Appalachia" from the great mountain ranges in America, where he resided years ago as a Florida orange planter.

### OLGA FROM THE VOLGA.

The final number, at this last concert of the Royal Philharmonic Society's 109th season, was Scriabine's "Prometheus"—a work which the conductor seems determined to make popular in London. I did not hear this performance as I wished to find how the Baroness Olga de Korff sang after her terrible experiences in escaping from the lunatics who have brought the mighty Russian empire to destruction in a shorter time than has ever before been necessary to ruin a country. She is plainly a woman of culture and fine feeling, but at present she lacks the finishing touches of good training and experience before the public.

### A "SEN" PROGRAM.

A soprano from Norway made an exhibition of her prowess in Aeolian Hall last Tuesday and gave great delight to her fellow countrymen who assembled in force to hear her. She was undoubtedly very satisfactory in Johansen and Svendsen, particularly, though her English songs were almost as well sung, in spite of evident lack of confidence in the variety of vowel sounds the English language demanded. Her name is Elizabeth Munthe-Kaas. She was assisted by the Norwegian pianist, Fridtjof Backer-Grøndahl, who played too late for me to hear him, as I had sped to Norman Wilks' recital in Wigmore Hall.

Last Wednesday evening a soprano new in London made her first appearance here, and was greeted with the applause of a very large audience in Queen's Hall. Her name is Ethel Frank and, according to the newspapers, she comes from Boston, Mass. She has consequently had ample opportunity of hearing and studying good music. Her program was altogether out of the ordinary rut of Italian opera arias, and included a variety of works by Handel, Haydn, Ravel, Debussy, Erlanger, Donizetti, Delage, Rhene-Baton. She sang in English, French and Italian, but no American composition had a place on her program. That,

of course, has nothing whatever to do with the excellence of her singing. Her fresh, bright, musical voice, her pleasing manner, her intelligent and emotionally convincing interpretations, at once placed her in the front rank of the many vocalists who have appeared and disappeared in London during the last two seasons. The music critics are unanimous in their praise of her. Now it remains for that capricious and unknowable quantity—the British public—to set the seal of its approval on the new singer and all will be well. There was certainly no lack of applause at the first concert for Ethel Frank's captivating singing and for Albert Coates who directed the London Symphony Orchestra in the accompaniments and during the performance of works by Beethoven, Scarlatti and Rimsky-Korsakoff. At this concert I noted that the soprano's range was from middle C up to high D, two octaves and a whole tone higher. There was not the slightest evidence of strain, and for all I know, Ethel Frank may have a still greater range at her disposal. The Daniel Mayer Co. has already announced a second recital for Ethel Frank, when she will again sing in Queen's Hall, with the assistance of the Queen's Hall Orchestra, directed by Sir Henry J. Wood.

### ROSENTHAL IN SPAIN.

I have just received an entertaining letter from Moriz Rosenthal, who writes from Spain and tells me that he gave Oviedo's public its first hearing of Beethoven's sonata, op. 111. Beethoven's last sonata, composed exactly ninety-nine years ago, has at last come into its own at Oviedo, where the boyhood of Le Sage's hero, Gil Blas, was spent. This ancient city, formerly called Ovium, successfully withstood the assaults of the Normans and the Arabs a thousand years ago, but has at last capitulated to the sorcery of wizard Rosenthal's music. And doubtless the great artist himself draws inspiration from the romantic scenes in the Asturias.

### MOZART A RIOT AT OLD VIC.

Mozart's "Magic Flute" has been drawing crowded houses night after night at the Victoria Theater. It must be the adequate performance of the music which appeals to the public, as the weird and inconsequential book to which Mozart wedded his harmonies could not of itself thrill a melodrama-proof audience on the Surrey side of London. The wonder to me is that such really good singers can be supplied by the managers who charge so little for admission.

### HEIFETZ A MONUMENT.

Heifetz made his farewell appearance in the Albert Hall yesterday afternoon, prior to his tour of the world. An immense and most enthusiastic audience greeted this wonderful young man who is clearly destined to be one of the historical landmarks in the progress of violin playing. He is no local artist with an admiring circle of friends, but one of the great international favorites.

Let me end with a moral. I copied it from a tomb in Westminster Abbey after hearing Pouishnoff play Liszt:

Man's life is measured by the work, not days;  
No aged sloth, but active youth hath prayse.

CLARENCE LUCAS.

## Rome Hears Variety of Stabat Maters

Easter, with Its Beautiful Sacred Music, Surpasses All Other Occasions in the Italian Capital—Albert Coates Takes "Augusteo" by Storm—Ernesto Consolo Concertizing Again—"Boris" Heard for First Time at Costanzi

Rome, March 21, 1921.—Easter in Rome. What a glorious sound in the ears of all tourists! If the words are glorious, how much more so is the fact: a thousand bells toll forth in matchless music the eternal message of hope—Resurrection! (This year all this was accompanied by a raging tempest—the awesome music of nature, which nearly drowned that of man, and incidentally damaged some of his handiwork—the obelisk of St. Peter's Piazza.)

In the churches, too, there is music, although the opulent masses of the former papal era have given way to the ascetic Gregorian chant. Holy week, nevertheless, has given much opportunity of hearing good sacred music in nearly all the churches. At St. John Lateran, St. Peter's, Santa Maria Maggiore and Santa Maria dei Angeli, generous feasts were prepared by Padre Casimiri, Don Refici and the other famous choirmasters of Rome.

### MANY STABAT MATERS.

But the sacred music has by no means been confined to the churches. The "Stabat Maters" performed by various artistic organizations have crowded each other all of Holy Week. At the Artistica Operiaia, a "Stabat" by Meluzzi, and "Nino alla Croce," by P. B. da Falconara, had a splendid execution by a fine chorus and equally fine soloists. Another "Stabat," namely, that of the great Pergolesi, was given an excellent performance at this appropriate time in the Sala Bach, under the direction of Dr. Ippolito Galante, artistic director of the season, with Laura Passini, soprano, and Ghita Lenardt, mezzo soprano, as soloists. Both artists sang the beautiful music allotted to them with great accuracy and respect for tradition, revealing excellent voices and good vocal style. Dr. Galante's creditable work brought him the satisfaction of a general request for a repetition, which took place on Thursday last.

A most interesting "exhumation," the first presentation of the "Stabat Mater" by Agostini Steffani (1624-1728), also took place during Holy Week. The manuscript belongs to the British Museum, from which the Philharmonic Academy of Rome obtained the permission to make a copy. This copy, which served for the present performance, shows a six-part score (chorus and soloists) with the accompaniment of two violins, three violas, violoncello and figured bass for organ. This last has been written out by the artistic director, Maestro Setaccioli, for harmonium and wind instruments. Taken as a whole, the work is full of effective music and, considering the period, of daring harmonies. The small orchestra and soloists were of good quality, and Maestro Setaccioli conducted with a firm hand, steadfastly keeping the inexperienced chorus from "running away."

A new sacred composition may also be recorded in this connection: a setting of the "Seven Words of Christ" in the form of a cantata for soli, chorus, string quartet and harmonium, by Giuseppe Bezzi, distinguished also as organist and vocal teacher. The maestro conducted the work



*Frederick Hunter*  
TENOR

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# MAY PETERSON

Soprano Metropolitan Opera Company

## A Concert Record

An Alphabetical List of the Towns Where Miss Peterson Has Sung During the Past Three Seasons, Which Includes Many Re-appearances:

Albany, N. Y.	2 Times—Galveston, Texas	2 Times—Ocean Grove, N. J.
Altoona, Pa.	Geneva, N. Y.	5 " Oshkosh, Wisc.
Ames, Ia. (Iowa State College)	Glens Falls, N. Y.	Ottawa, Ill.
Amsterdam, N. Y. (High School)	Globe, Ariz.	
2 Times—Anderson, S. C. (Anderson College)	Goldsboro, N. C.	Palestine, Texas
Appleton, Wisc. (Lawrence University)	Greensboro, N. C. (Greensboro College for Women)	Palo Alto, Cal. (Stanford University)
Ashland, Wisc.	Grinnell, Ia. (Grinnell College)	Pawhuska, Okla.
Athens, Ohio		Petersburg, Va.
Atlantic City, N. J.	Helena, Ark.	2 " Philadelphia, Pa. (Philadelphia Orchestra)
4 " Aurora, N. Y. (Wells College)	Highland Park	Phoenix, Ariz.
Austin, Texas	Hollywood, Cal. (High School)	Pittsburgh, Pa.
	Holyoke, Mass.	Port Arthur, Texas
2 " Baltimore, Md.	Houston, Texas	Portland, Ore.
Battle Creek, Mich.		Portland, Me.
Benton Harbor, Mich.	Indiana, Pa. (State Normal)	2 " Poughkeepsie, N. Y.
2 " Bloomington, Ill.	Ithaca, N. Y. (Cornell University)	Providence, R. I.
Bloomington, Ill. (State Normal)		
8 " Boston, Mass.	Jacksonville, Fla.	2 " Raleigh, N. C.
2 " Boston, Mass. (Boston Symphony)	Jacksonville, Texas (Alexander College)	Reno, Nevada
Brookhaven, Miss. (Whitworth College)		Richmond, Va. (Russian Symphony)
4 " Brooklyn, N. Y.	Kalamazoo, Mich. (State Normal School)	3 " Roanoke, Va.
Brownwood, Texas	Kansas City, Mo. (Kansas City Orchestra)	Rochester, N. Y.
2 " Buffalo, N. Y.	Kingston, N. Y.	2 " Rockford, Ill.
Buffalo, N. Y. (Chicago Symphony)		Rockford, Ill. (Rockford College for Women)
2 " Buffalo, N. Y. (Philadelphia Orchestra)	Lewisburg, Pa. (Bucknell University)	Rocky Mountain, N. C.
	Little Silver, N. J.	Rome, N. Y.
Canton, Ohio	Logan, Utah	Rumsen, N. J.
Charleston, S. C.	Long Beach, L. I.	
Chatham, Ont.	Los Angeles, Cal	2 " Sacramento, Cal.
6 " Chicago, Ill.		St. Louis, Mo.
2 " Chicago, Ill. (Chicago University)	Macon, Ga.	Salt Lake City, Utah.
Chicago, Ill. (Chicago Symphony)	Madison, Wisc. (Madison University)	San Antonio, Texas
2 " Chicago, Ill. (Chicago Recital)	Manchester, N. H.	San Francisco, Cal.
2 " Chickasha, Okla. (Oklahoma Women's College)	Mansfield, Ohio	2 " San Jose, Cal. (College of Pacific)
Chillicothe, Ohio	Marshfield, Wisc.	Santa Monica, Cal.
Cincinnati, Ohio	Meadville, Pa.	Savannah, Ga.
Claremont, Cal. (Pomona College)	Memphis, Tenn.	Seattle, Wash.
6 " Cleveland, Ohio	Meriden, Conn.	Selma, Ala.
2 " Columbia, S. C.	Middletown, Conn.	2 " Shawnee, Okla.
Columbus, Ohio	Milwaukee, Wisc. (Chicago Symphony)	Sherman, Texas (Kidd Key College)
Corry, Pa.	Modesto, Cal.	Springfield, Ill.
	Monrovia, Cal.	Springfield, Mass.
3 " Dallas, Texas	Montreal, Canada	Superior, Wisc.
Denton, Texas (College of Industrial Arts)	Moscow, Idaho (Idaho State University)	3 " Tacoma, Wash.
2 " Des Moines, Ia.	Mt. Kisco, N. Y.	Toronto, Canada.
2 " Detroit, Mich. (Detroit Orchestra)	Mt. Vernon, Ia. (Chicago Symphony)	Troy, N. Y.
Detroit, Mich.	Mt. Vernon, N. Y.	
Douglas, Ariz.		Utica, N. Y.
Duluth, Minn.	Nashville, Tenn.	Visalia, Cal.
	Neenah, Wisc.	
East Orange, N. J.	3 " Newark, N. J.	Waco, Texas
Easton, Pa.	New Brunswick, N. J. (Rutgers College)	Warren, Pa.
Edinboro, Pa. (High School)	Newburgh, N. Y.	Washington, D. C.
Elyria, Ohio	New Castle, Pa.	2 " Waupaca, Wisc.
2 " Evanston, Ill.	New Haven, Conn. (Cincinnati Orchestra—Yale College)	3 " Waxahachie, Texas (Trinity University)
2 " Evanston, Ill. (Northwestern University)	New London, Conn.	Westfield, N. J.
	Newport News, Va.	3 " Wilkes Barre, Pa.
Faribault, Minn. (St. Mary's School)	New York, N. Y. (including 4 appearances with orchestra)	Wilmington, N. C.
Fayetteville, N. C.	55 " Norman, Okla. (Oklahoma University)	Worcester, Mass.
2 " Fond du Lac, Wisc.	2 " Northampton, Mass. (Smith College)	
2 " Fort Atkinson, Wisc.		Yonkers, N. Y.
Fresno, Cal.		
Fulton, Mo.		Zanesville, Ohio.

### A TOTAL OF 312 APPEARANCES

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himself in a program which included Pergolesi, Antonelli, Machetti and Rossini. The public was numerous and spent generous applause.

#### ALBERT COATES TAKES "AUGUSTEO" BY STORM.

Meantime secular music has suffered no retardation. While Maestro Molinari is reaping fresh laurels in Prague (incidentally helping to cement Italy's friendship with the "Little Entente"), the Augusteo has had a musical delegate of the British Empire in the person of Albert Coates. He conducted a most un-British program—Brahms' first symphony, Scriabine's "Poem of Ecstasy," and excerpts from "Parsifal" and "Walküre"—obtaining an immediate and enthusiastic response. He conducted with warmth and great power of personality. Public and press are unanimous in his praise.

Preceding him, on the foregoing Sunday, Alfred Morelli conducted the regular concert and included one of his own compositions, a "Novelletta." This was well received by the public, which is always pleased when it finds a modern composition that is simple enough to understand at a first hearing. It may be interesting to note that the composition was written at the front during the war.

#### ERNESTO CONSOLO CONCERTIZING AGAIN.

Chamber music of the highest order, too, was the concert of Ernesto Consolo and Olga Rudge, the violinist. The two artists featured the Pizzetti violin sonata in A at the close and earned for themselves and the fine work (which has been reviewed in the MUSICAL COURIER on previous occasions) enthusiastic applause. Consolo, who has been concertizing in Italy for several months and whose place as professor in Florence has been taken by young Dante Alderighi (one of his favorite pupils), gave a masterly interpretation of the Bach-Liszt prelude and fugue in A minor and Beethoven's "Les Adieux" sonata.

Miss Rudge, an American, has a mellow tone and played with considerable finesse and great charm a group of pieces including Lili Boulanger's "Nocturne." The Grieg G minor violin and piano sonata opened the concert, which drew a large and appreciative audience of cultivated music lovers.

The little Sala Bach, by the way, has no rest these days—harboring not one, but often two or three concerts daily. Alfredo Casella, pianist and composer, played with members of the Lehner Quartet his own "Siciliana e Burlesca" for piano, violin and cello there a few days ago. (Strange how these young modern composers are given to burlesque subjects!) He obtained a succès d'estime. The occasion was the farewell concert of the Lehnners, who by special request gave Schubert's D minor quartet and Franck's magnificent piano quintet.

#### YOUNG PIANISTS—THREE.

At the same hall Dante Alderighi played with fine touch, excellent technic and personal interpretation a long program of piano music beginning with his own transcription of a Handel chaconne. His best numbers were the Schumann fantasia, op. 17, played with a passion rarely encountered in so youthful an artist, and the Chopin impromptu in A flat. Ravel's "Ondine" and Albeniz's "Triana" were rendered with poetic delicacy. Ada La Face, another young—very young—pianist, was enthusiastically acclaimed after playing an exacting program with ease and brilliancy. As much and more may be said for the still younger pianist, Sdenka Tsarnowich, from Fiume, who gave her second concert for the benefit of destitute Hungarian children. Here is, obviously, a born artist, a genius in the process of development. The fact that she hails from Fiume made her still more interesting to the public and endeared her to the sensitively patriotic hearts of the Romans.

We are, it seems, confronted with a pianistic inundation. Besides those already mentioned there was Signorina Serratrice—who also had a good success and Paul Loyonnet who has been spoken of in previous letters here. The immediate future, however, will bring the really "tall timber": Busoni (both as pianist and conductor), representing Italy's best, and Raoul Laparra as guest.

#### "BORIS" AT THE COSTANZI WINS.

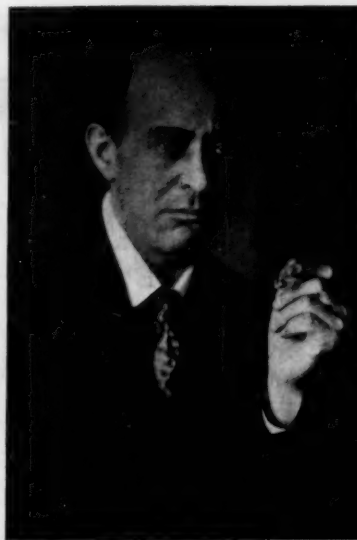
The best production of the present season at the Costanzi is without a doubt "Boris Godunoff," which has just had its

première. Zalensky, the Polish baritone, in the title role, has proved to be an artist such as has not been seen or heard on the boards of the Costanzi in a long time. What matter if his voice is no longer of the freshest? His singing is always impressive and his acting superb; he lives the personage. His enunciation is clear, every word being understood, a circumstance which adds greatly to the intensity of the performance. People who have seen the great Chaliapine say Zalensky is quite his equal in this role.

The other parts were all well taken, especially that of old Pimen, the Friar. The scenery was characteristic and effective and the orchestra under Vitale better than usual. "Boris" will surely be repeated many times before full and enthusiastic houses.

"Aida," with a new cast (Cortis as Rhadames), continues to be a real success. "Thais," with a new Spanish beauty in the title role, and "Fanciulla del West" alternate with "Boris." "Parsifal" with Gustav Brecher (formerly of the Frankfurt Opera, now of Berlin) as conductor, will shortly see its first performance of the season; but, alas, the cast does not promise much. Strauss' "Rosenkavalier" is likely to be the next novelty.

With all this and no signs of abatement in concert life, the Roman season promises to stretch on to June. June, although considerably hotter than Easter in Rome, is no less favored by tourists, but then—the tourists prefer the catacombs to concert halls.



ARNOLD SCHOENBERG,  
As he looks today.

ERNA RUBINSTEIN,  
Girl violinist, who has confirmed the sensation she recently created in Holland.



### Schönberg's "Gurrelieder" Impresses Amsterdam

Muck Out as Mengelberg Resumes His Post—New and Ancient Netherlanders Performed—Szigeti, Huberman and Erna Rubinstein Prove Fiddle Favorites

[This account of the performance of Arnold Schönberg's "Gurrelieder," an early work, at Amsterdam is of special interest in view of the report that Leopold Stokowski intends introducing it to America next year, with the Philadelphia Orchestra and chorus as the basis of the huge forces demanded for its execution.—Editor's Note.]

Amsterdam, April 1, 1921.—During many weeks the walls of Amsterdam have been placarded with a name which has arrested the attention of the inhabitants. "Gurrelieder" could be read everywhere, and for weeks the coming musical event was the topic of many conversations. It cannot be said that the somewhat extraordinary name inspired the "Amsterdammers" with confidence. On the contrary, it was feared that it would resemble the other music of Schönberg.

If Schönberg is materially assisted here in a very generous way, if he is helped artistically by the performance of practically all his works by the Concertgebouw Orchestra, it is certainly not done for selfish motives, for very few people here expect ever to draw any real pleasure from his music. They have listened respectfully to the performances of "Verklärte Nacht," "Pelleas et Mélisande," "Fünf Orchesterstücke," etc., and they have left in a rather exasperated mood, hoping that perhaps a future generation may appreciate the beauty, which they have failed to find in this chaos of notes.

This also has been the mood in which the public awaited the "Gurrelieder," of which one knew that the performance would last even longer than that of the other Schönberg compositions already heard. Yet Mengelberg has said that Schönberg was a sincere and serious artist, and

who would doubt the word of our Mengelberg here? So the public went and during three consecutive performances of the "Gurrelieder" filled the imposing hall of the Concertgebouw. And it must be said that if ever a disinterested loyalty of the public for an artist has been rewarded, it was on this occasion. People came ready to be bored, ready to control themselves if they wished to laugh, and instead listened in breathless silence to this, the longest work of Schönberg, which created an unexpected sensation.

#### A REVELATION AND A TRIUMPH.

It has been a revelation for the public and a triumph for Schönberg, who thus far had never succeeded in arousing more than the most perfunctory applause. Yet I wondered what this applause for the earlier Schönberg may have meant to the Schönberg of today. "Gurrelieder" was composed when Schönberg was young, when he was completely under the influence of Wagner, Strauss, Mahler, etc. He has adopted their system but has developed the orchestration in such a way that it seems impossible to surpass it.

If Schönberg were to employ many more people in the execution of a work, it would be necessary to put the performers in the hall and the public on the podium. The "Gurrelieder" demands an enormous orchestra, so that the usual string orchestra of the Concertgebouw had to be

(Continued on page 52.)



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"Her appearance should not only be of great interest to Swedish people but to all American music lovers, as she is destined to be one of the leading dramatic sopranos of the world."—*Worcester, Mass., Telegram.*

Miss Lyndgren has temporarily left the operatic stage and interrupted a two-year European trip in order to meet the incessant demands for appearances here. This brilliant young "Swedish nightingale" will start early in the fall of 1921 on a trans-continental concert tour. A few excellent dates are still open. Address:

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At least two of the figures most prominent in our national life at the present time were band enthusiasts when they were in their "salad days." President Harding once played the alto horn in the Marion, Ohio, Band, and Secretary of Labor James J. Davis played the clarinet in the Sharon, Pa., Citizens' Band.

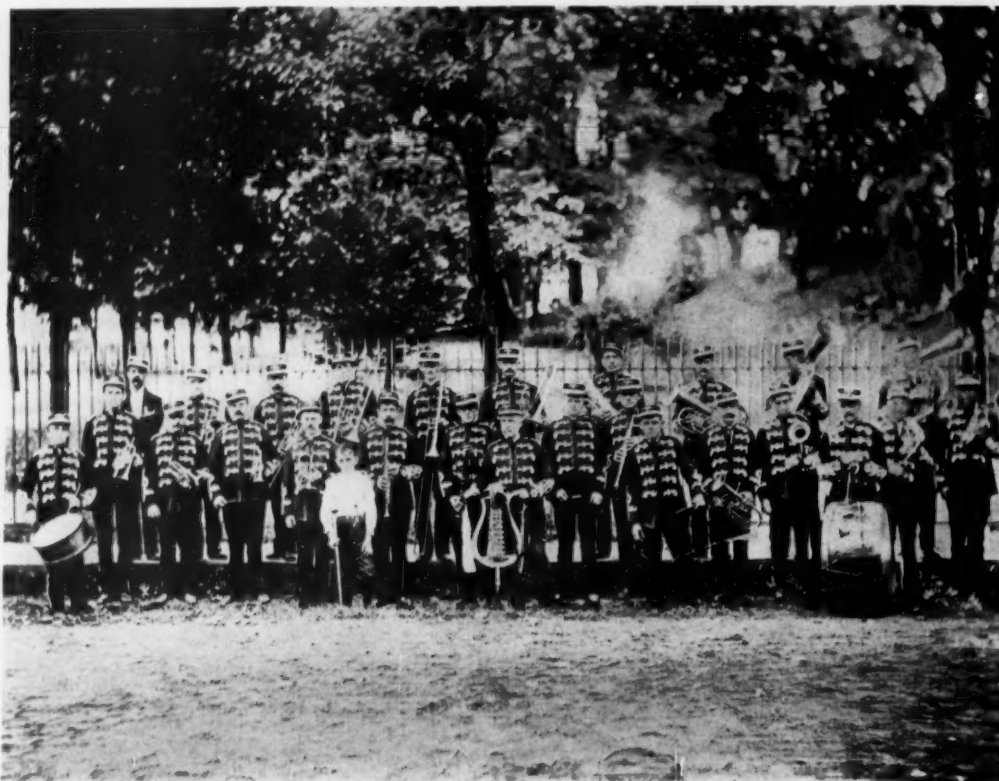
President Harding evidently took more of a leading part in band affairs than Secretary Davis. His band needed uniforms and President Harding conceived the idea that if he could take them to Findlay, Ohio, and enter them in the band contest to be held at the State Fair, they might possibly win a prize that would pay for the desired uniforms. To use his own account of it as told by Senator Frelinghuysen, "we blew our heads off, but there were so many hands from the big cities that I felt discouraged and thought we had failed."

When it came time for the awarding of the prizes, all his men had left but the clarinet, bass drum and himself. Imagine his surprise when his name was called for the third prize of \$200 (\$100 was all that was needed for the new uniforms). He was told to take his band and march out following the first and second prize winners. The three players formed and did the best they could as they marched out. One needs little imagination to picture the pride with which Manager Harding took his men back to Marion or the ovation which greeted them. Before he was inaugurated President of the United States, he said, when he stepped off the train at Marion, after winning that third prize, was the proudest moment of his life. It is not known whether he still says that or not.

Secretary Davis was quite young when he played in the Sharon band. There were three bands in Sharon then—the band of Father Matthews, later known as the Temperance Band; the famous old Atlantic Band, composed entirely

## BAND MEN OF NOTE

By Sarah Graham Morrison



THE SHARON CITIZENS' BAND.

Showing James J. Davis, Secretary of Labor, in the center and at the left of the man with the fife.

of Protestant Welsh, most of whom worked in the Atlantic Iron Company; and the Independent Band, a split off from the first. Later these three consolidated, and the Sharon Silver Cornet Band, which eventually became the Citizens' Band, was formed, composed of eighty-six members.

At that time there was much friction among the various

sects, and up on the flats, in the mill regions where Secretary Davis then lived, there were some streets where it was not safe for the Irish to walk, and others which the Welsh and Scotch did not care to frequent. But when the three bands had dwindled down so that no one of them was of much account, but a rousing one could be made by combining, interest in band affairs ran high.

After the first practice of the combine, they all went down to a restaurant and had a drink all around. It was a comical scene. Over in one corner sat a little bunch of Irish, and they were saying "My Patsy, and my Timmy, and my Mickey, you sure aren't a-going to play wid thim Welshmen," and over in another corner sat a similar group of the "Welsh element," saying, "Now my Davy and my William and my Tommie, you aren't a-going to be parading the streets with the Irish." But music won the day. They all wanted a band, so it was decided to give a big supper and dance. It was such a success that nothing more was ever heard about "not mixing." Young "Greeny" Davis, as he was then known, was a boy of perhaps thirteen. It was no wonder that his highest ambition was to play in the town band. Later he and two brothers all belonged, James and David playing the clarinet and Samuel the "slide."

One old member who played the drum in those days recalls that "Jim" Davis was one of the youngest and "some kid." "He was always at the back of the formation, and as we'd go marching down the street he'd have one eye on the music and the other on the sidewalk. 'How do you do?' he'd say in the most polite fashion. Then he would play two or three notes. 'How do you do?' Two or three more. 'How do you do?' He'd speak to anybody, especially if it was a pretty girl, always making friends everywhere

(Continued on page 43)

# Schnitzer's Reappearance in Europe Hailed as the Pianistic Sensation of the Last Twenty-five Years

Pianist astonishes prominent critics. Acclaimed as the successor of Menter and Carreno. Two houses sold out in Vienna within a week. Hundreds of people turned away.

(Cesar Franck's "Symphonic Variations" with Orchestra.) The melancholy, the inspiration, the spirit and the brilliance of this piece found in Germaine Schnitzer the most brilliant interpreter. After nine years—in that length of time we have not heard the artist—the first impression was that which we were most anxious to receive, viz: the complete ripening of her talents. In former years, her temperament and the individuality of her playing caused her to be compared to Carreno. Now she reminds one of the plasticity and mastery of a Menter-Popper. Her pianistic talent is rich. It embraces highly developed technic, a facile wrist, sonorous, elastic, highly modulated touch and exact rhythm. She won a truly great success.

—*Neue Freie Presse*, March 14, 1921.

The masterful playing of Germaine Schnitzer, that we again had the opportunity to admire at the Konzertverein, had an opportunity to display itself in full in her recital of last evening. Bach's Chromatic Fantasy, the Schumann F Sharp Minor sonata, Chopin, Liszt—all these works were played with fascinating virtuosity, with complete technical facility and with restrained temperament that revealed a much more thorough



knowledge than that unrestrained passion which so often attempts to hide certain defects. Germaine Schnitzer in spite of the fact that her playing is usually effective, is not a pianist who thinks only of effect. The applause and the magnificent floral tributes proved to the artist that she is still rightly valued in Vienna.

—*Mittags-Zeitung*, March 18, 1921.

Germaine Schnitzer is a pianist of the first rank, both technically and musically very highly developed. She began with two standard works of piano literature, Bach's Chromatic Fantasy and Schumann's F Sharp Minor sonata. Smaller pieces from Mozart, Chopin, Rachmaninoff, Saint-Saens and others followed. She displayed a brilliant virtuosity that is controlled, however, by an artistic responsibility which always demands as the first essentials, beauty and clearness of tone and rhythmic exactness. The Schubert-Tausig Military March was one of Carreno's favorite pieces. Germaine Schnitzer has inherited her noble rhythm and her magnificent full tone; and one more thing must be said, there is nothing freakish about the playing of this artist. It was a genuine undisputed success.

—*Neue Freie Presse*, Vienna, March 19, 1921.

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## BONUCCI'S DEBUT HERE SIGNAL SUCCESS

Italian 'Cellist Gives Remarkable  
Demonstration of His Ability.  
Shows Unusual Technical Faci-  
lity and Rarely Offends the Ear

By MAX SMITH.

N Arturo Bonucci accomplished  
'cellist. Italy has sent across the  
Atlantic another son who will  
help to dissipate the shadows of mis-  
apprehension regarding the state of  
musical culture that now exists in  
the land of sunshine and song.

Before the attentive and appreci-  
ative gathering of music lovers that  
attended yesterday afternoon in  
Aeolian Hall, the young virtuoso's  
American debut, Signor Bonucci  
gave a very remarkable demonstra-  
tion of his ability, winning not only  
the plaudits of those who are easily  
impressed, but the genuine admira-  
tion of the cognoscenti.

The latest Arturo (for Toscanini  
also started his career as a 'cellist)  
has very unusual technical facility.  
This he showed, for example, in two  
technical studies of his own—the one  
an experiment in tricky harmonics,  
the other in pizzicato and "Spring  
Bogen" effects—as also in a Paganini  
capriccio transcribed by himself.

The fingers of his left hand—long,  
flexible fingers—are as accurate as  
they are quick and nimble. His bow-  
ing is peculiarly light and elastic.  
Rarely does the newcomer miss the  
correct pitch, by a hair's breadth,  
and rarely does he offend the sensi-  
tive ear with a scratch, an uninten-  
tional buzzing of the strings or an  
accidental squeak.

Bonucci draws a beautiful tone  
from his instrument—a tone dis-  
tinguished by delicacy, to be sure,  
rather than power. His pianissimo  
is particularly remarkable in its  
fine, pure expressiveness, and he  
never puts too much pressure on  
the bow in forte.

Even more notable, perhaps, than  
his technical proficiency, are the  
intelligence, the musicianship and  
the artistic taste that governs his  
playing. He shows no inclination  
to indulge in exaggerated sentiment.  
His portamento is always restrained.  
His phrasing is immaculate.

Boccherini's concerto in B flat  
served as an introductory selection.  
A Sarabande and Bourée by Bach  
for cello alone, the adagio from  
Haydn's C major sonata and the  
allegro moderato from the same  
composer's D major concerto, with  
a cadenza by Bonucci, came next in  
order.

Debussy's "Ariette Oubliée" and  
Faure's "Papillon," supplementing  
Chopin's Nocturne, opus 55, No. 3,  
and Scherzo, opus 65, in the follow-  
ing group, were both repeated.  
Numbers by Hubay, Lalo, Fischer  
and Popper completed the list.

Frank Bibb—the accompanist—  
with the amiable smile—gave excel-  
lent support at the piano.

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Phrasing—Poise—Dignity—Grace—Charm—Poetic

"For delicacy of style, for exquisite fineness of tone, his solo playing  
recalled the subtle orchestral nuances of another Arturo (Toscanini), lately  
a guest here."—W. B. Chase, N. Y. Times.

"It was a genuine pleasure to hear a young artist who knew how to make  
the 'cello sing all the time, and who played musically and without affecta-  
tions or mannerisms."—N. Y. Herald.

"His swifter passages were always unusual for the grace of phrasing he  
could put into them, and the slower ones found him poetical—and very  
much a musician."—Gilbert Gabriel, The Sun.

"This young Italian 'cellist plays with singular sympathy and insight,  
bringing to a difficult program a fine seriousness and absence of affecta-  
tion."—N. Y. Evening Mail.

"While the 'cello is more a bass than a treble instrument, Mr. Bonucci  
made it sound as nearly like a violin as possible. There was poise and a  
certain appropriate dignity to his playing."—Paul Morris, Evening Telegram.

"Mr. Bonucci disclosed a tone that was smooth, sweet, fluid, and devoid  
of all thickness and heaviness. His bowing was wonderfully light and  
elastic, his finger work exceedingly fluent, and his intonation of a golden  
purity. He played sincerely, with musical feeling, with grace, with  
charm."—Pitts Sanborn, The Globe.

"He plays with abundant spirit, a generally ingratiating tone, and much  
technical dexterity."—Irving Weil, Evening Journal.

"This young Italian exhibited a rare command of the technical re-  
sources of his instrument; more, he disclosed an ability to make the 'cello  
sing. He plays even rapid passages interestingly, a quality we thought  
peculiar to Pablo Casals alone."—W. B. Murray, Brooklyn Daily Eagle.

"Arturo Bonucci is a player of the finest sensibilities, who brought  
out his delicate and poetical effects without affectation or monotony, and  
these effects were made a riot of beauty by the liquid singing quality of  
his instrument."—Maurice Halperson, N. Y. Staats-Zeitung.

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He Says to Inquiring Pupil, Paraphrasing Whistler's Famous Phrase—Battistini Still  
Coaches with Him—His Class of Artists, Concert and Operatic  
BY HAROLD HURLBUT



As I walked up the long driveway of Villa Vergemere, Nice, flanked on the left by shading palms, the green lawn with its ever playing fountain at my right, looking seaward beyond the sculptured nymphs and fauns that stand as silent but friendly guardians at the frontier of Jean de Reszke's little kingdom, I was mentally speculating in this wise: "The dream of twenty years has come true. I am to know the unique personality of all operatic history—the matchless tenor whose only rival, while portraying the great character in an opera of one school, was himself as he could play another role in an opera of a different school. Naturally he will be more or less weighed down by years and his voice long since worn away by the terrific grind of singing Otello, Tristan and Siegfried."

A footman met me at the door, a genial, round butler bade me enter, and within I met that pink of propriety and courtesy, Louis, Monsieur de Reszke's valet, who came with him to New York at the beginning of his first season and who has lived with him for over thirty years (and, by the way, does not think he can teach singing).

Johnstone-Douglas, the secretary and assistant, escorted me to the salon, where he presented me to a rosy cheeked, middle aged athlete in golf costume, who bade me welcome in a voice of about the general tone of that of William Jennings Bryan. Although there is not a photograph of the great artist to be seen in his studio or anywhere else about him, one has no trouble in recognizing Jean de Reszke.

It has been remarked that, with a voice of such great weight, the great Polish tenor must have formulated an extremely scientific system of technic to have been able to perform his marvelous variety of feats of vocalism and tone coloring. The "great master," as Edmond Clement named him (and all Europe followed suit), at every lesson sang every phrase, every exercise, repeatedly, and constantly drew my attention to the varied action of his vocal mechanism, brought in other students, both men and women, and demonstrated the science of Jean de Reszke with their voices. Days, weeks and months of this constant régime, seeing his voice as strong at 8 in the evening as it was at 10 in the morning, convinced me that he will never lose his voice while life lasts. Such sonority of power, such pathos and depth of sentiment, such style and phrasing!

"Style, my boy," he would say, "is the result of reasoning. Two portamentos in quick succession; the word

Harold Hurlbut, the tenor, has just returned from a winter spent in study with Jean de Reszke who now makes his permanent home at Nice on the Riviera. After filling a series of concert engagements which will take him through to the Pacific Coast, Mr. Hurlbut, the author of a well known book on voice, while in the West will teach master classes in two cities and then return to New York to open a summer class at the Metropolitan Studios on August 1.—Editor's Note.

'amore' sung with a blast of tone such as is demanded by the word 'war' or 'hate'; the same tone color, no matter how beautifully sung, on successive phrases of different meaning and kindred crimes, are indicative of an unthinking mentality."

"Master," asked one student, "how shall I sing this phrase? It is in the part of the voice where it may be sung open or closed, etouffée or in the masque, with a firm appui or in a mixed voice. I don't know what to do."

"Sing it with your brains, mon cher," responded De Reszke. "Get the intensity of the thought which is gripping the composer's mind and make it a part of your self and express it with all the sincere conviction you have within you, and you will sing it right, for your voice, being placed, will respond to your mind."

To many it is not unknown that Jean de Reszke began his career as a baritone. But few know that he was a leading baritone with Brignoli and that later, in England, he once saved the reputation of Italo Campanini in a production of "Faust" by singing the three high B flats in the duet trio. The Italian tenor had suddenly become hoarse, and, voicing his despair to the young Polish baritone, the latter stepped into the breach and hurled forth the top tones that the world will never forget as long as music lovers remember the days when in "Siegfried," "Tristan" and "Otello" were found the standards of artistic perfection.

Speaking seven languages and having sung all roles in French, German and Italian; having imbibed Italian traditions in Italy under artists of the days of Malibran, Mario and Grisi, German traditions in Germany, and being practically French by adoption, Jean de Reszke lives all three schools of music. He was teaching "Lohengrin" one season in four different languages.

It was inspiring, this season, while I was waiting in the foyer, to hear the lesson of Mme. Alexandrovitch, of the

Paris Opera, and to know that perhaps I might be followed by the matchless Battistini, who, at his advanced age, still sings like an angel and never gets into the same province with Jean de Reszke without asking for a course of vocal renovation and tone work.

Jean de Reszke's villa is the rendezvous for the great artistic and intellectual lights of Europe. Surrounded by all that makes life interesting to a man of the highest culture and yet most democratic tastes, his mind frequently turns with affection toward America, whose music lovers inspired him to reach the godlike heights of artistic supremacy. And he never fails to give a kind word to every one, or an expression of esteem for some artist he has known, or whom, if he does not know, he admires because of his artistic sincerity.

Among the De Reszke pupils who have won public success this season are Mme. Victoire, soprano of the Nice Opéra; Mme. Melius, of the Cannes Opéra, who also triumphed at Monte Carlo; Frantoul, of the Royal Opéra, Madrid, whom a phonograph company is heralding as a coming great tenor of France; Juan Lorenzo, the Spanish operatic baritone, who recently won triumphs in concert at Nice; Mme. Alexandrovitch, coloratura soprano of the Opéra, of Paris; Mlle. Megane, of the Opéra Comique and Covent Garden; John Barclay, of the Nice Opéra, and others.

At tea one afternoon toward the end of my study—or apprenticeship, as I like to think of it—Monsieur De Reszke said: "Bear in mind, my boy, that to be a true artist is to have a real love for the absolute technic of tone production. To look on the many different physical adjustments and mental conceptions I have given you as true, dependable friends to be called on at all times and who will never fail you."

### Middleton Engaged for Worcester Festival

Arthur Middleton has been engaged to sing Christian in "Pilgrim's Progress" at the Worcester Festival next October. In addition to his services in this oratorio, Mr. Middleton has been retained to give a concert program on the following evening.

### Ware Song Sung

Frieda Hempel in Boston, Corinne Rider Kelsey in Pittsburgh, and Helen Stanley on her recital tour—these prominent artists have sung Harriet Ware's "Iris." This new song is receiving flattering notices, and well it may, for it is perhaps Miss Ware's biggest and most effective song.



MARY GARDEN

## MARY GARDEN SAYS:

Dear Mr. Oumiroff:

I am happy to hear of your fine association as professor of singing at Bush Conservatory. Bravo! They are very fortunate to have chosen you, and I am very happy about it for your sake and for the sake of the Conservatoire.

I hope to see you when I come back to Chicago next season, and to hear your pupils. I shall be so interested. Best wishes.

Cordially,

(signed) MARY GARDEN.



BOZA OUMIROFF

## BOZA OUMIROFF

The celebrated Bohemian Baritone, Soloist of the Colonne Concerts of Paris, One of the famous teachers of the French capital, Officer of the Academie de France, is engaged to teach at

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# JULIA CLAUSSEN

MEZZO SOPRANO

## Metropolitan Opera Co.

*Equally as Great in Concert and Opera*

### IN CONCERT

"The Orpheus Club is to be thanked for bringing so superb an artist as Julia Claussen. She appeared as a recital singer of rare appeal. Her remarkable gifts were received with enthusiasm which we had supposed belonged only to Kreisler."

—*St. Paul Pioneer Press*, Dec. 8, 1921.

"Mme. Claussen is to be numbered among the supremely great artists. Combining with her statuesque presence a voice of robust grandeur, wide range and perfect intonation, she completely dominates the concert stage. Nietzsche would have termed her a superwoman among vocalists."—*Baltimore Evening Sun*, Dec. 21, 1920.

"Her singing was a revelation even to those who heard her previous concert here."—*Ogden Standard-Examiner*, Jan. 15, 1921.

"No more beautiful voice has ever been heard on our local concert stage. In Julia Claussen one hears the embodiment of all that is expected in a well-trained voice."

—*San Jose Mercury Herald*, Jan. 22, 1921.

"Sympathetically attentive and generously appreciative was the audience which heard Mme. Julia Claussen wind the clear amber and crystal of her mezzo soprano through more than a score of numbers and encores."—*Oakland Enquirer*, Jan. 19, 1921.

"Mme. Claussen is an artist of rare endowments. Her voice is vibrant, flexible and expressive and there are none of the weaknesses which proceed from faulty production or imperfect breath control."—*Redfern Mason, San Francisco Examiner*, Jan. 24, 1921.

"Mme. Claussen has the true regal bearing that is expressive of dignity and power. One feels the dominance of a personality in all that she does, the presence of a royal spirit strong in mastery."—*San Francisco Chronicle*, Jan. 24, 1921.

"It was a music loving audience which had gone to hear the Swedish singer and she held it entranced."—*San Francisco Call*, Jan. 24, 1921.

"Julia Claussen delighted with her magnificent art and gracious personality. It is but idle to speak of the range and supreme vocal attributes of this world-renowned cantatrice."—*Los Angeles Examiner*, Jan. 28, 1921.

"It requires no testimony to rank Julia Claussen as one of the most finished vocal artists on the stage today. But because she is that by general consent, Mme. Claussen is one of whom great things are expected by her audiences. These expectations she fulfilled in her recital."—*Los Angeles Record*, Jan. 28, 1921.

"A great artist, a great voice and a great woman, was the verdict of the audience. Mme. Claussen's work is always that of the serious, sincere artist. Vocally, she is superb and physically she is statuesque. She handles her voice with consummate ease and delivers her message with enviable poise, dignity, assurance and effectiveness."—*San Diego Sun*, Feb. 1, 1921.

"An intense fervor and power of dramatic interpretation were disclosed as Mme. Claussen's most compelling qualities throughout the recital. Her voice was vibrant, one of volume and warmth. In richness and sweetness it was a constant revelation to her last encore."—*San Antonio Light*, Feb. 22, 1921.

### IN OPERA

"It is some time since Claussen's gorgeous voice and dramatic power have swayed a Philadelphia audience. She was magnificent as Amneris, not only singing with a tragic grasp and intensity the fine music of the role, but looking the part perfectly and acting with real skill and inspiration."—*Philadelphia Record*, Mar. 23, 1921.

"Mme. Claussen was a regal Amneris. The fine contralto color of her voice was at its best; at times one could have sworn Homer was singing again."—*Philadelphia North American*, Mar. 23, 1921.

"The role of Amneris was in the capable hands of Mme. Julia Claussen who admirably improved the various opportunities which it presents."—*Philadelphia Inquirer*, March 23, 1921.

"The most powerful impersonation of all was that of Julia Claussen as Amneris. Her rich, full voice, in its quality, was a reminder of Matzenauer, with surpassing merit of its own. She was always a dominant presence when she appeared."

—*Philadelphia Public Ledger*, Mar. 23, 1921.

"Noteworthy was the Ortrud of Julia Claussen. This was indeed the most striking and poignant feature of the performance, for not only was Mme. Claussen's superb voice heard to great advantage in her delivery of the music, but she acted the part with an illuminative emphasis and a thrilling intensity. Nothing so good of the kind has been seen here since the debut in the same role of Schumann-Heink."—*Philadelphia Inquirer*, April 20, 1921.

"Our greatest favorite, the superb-voiced Julia Claussen, was a wonderful Ortrud."—*Philadelphia Record*, April 20, 1921.

"Among the principals, as to pure vocal proficiency and artistic achievement, the chief honors may be awarded to Mme. Claussen. Mme. Claussen poured out her tones voluminously. They were impressive and thrilling. She was a regal and commanding figure."

—*Philadelphia Evening Bulletin*, April 20, 1921.

"The iron-willed wife was magnificently sung by Julia Claussen, who made a sinister unbending Ortrud with a rich contralto of pure purple."—*Philadelphia North American*, April 20, 1921.



Photo by Genthe

## MUSIC EDUCATION THROUGH SCHOOL CONCERTS

By Aaron Richmond

It is no more possible to develop an adequate appreciation of the best in music by "feeding" the pupil indiscriminately with the serious masterpieces, than it is to accomplish the same result by "entertaining" the pupil with just so much sentimental trash. It has been my contention that a true taste for music is in great measure the outcome of a real musical understanding. This fact was brought home to me, particularly, in a most successful series of concerts in Lawrence, Mass.

With the Boston Symphony Ensemble, under the direction of Augusto Vannini, and with the supervision of Robert E. Sault, who is one of New England's most enterprising music supervisors, we planned first to acquaint the students with the various instruments in the orchestra; second, to develop a sense of structure and form; third, to inculcate a love for the finest in music by giving the lighter numbers and gradually working up to the more serious.

Our first aim was accomplished by so planning our series that the first two concerts laid special emphasis on the string choir. The second pair of concerts gave prominence to the wood-winds, and the fifth and sixth concerts to the brass instruments. Compositions in the first two programs were chosen with the view to bringing out the quality and compass of all the stringed instruments; then by listening to the violin, the viola, cello, and bass individually, the purpose of these instruments in the orchestra was clearly shown. So many of our young audience were surprised to learn of the viola, the alto voice of the string choir, and to know that the viola came into being even before the violin. They were impressed, too, by seeing the slight difference in size between the instruments and yet to hear the difference in tone and quality.

In the second pair of concerts the clarinet, flute, oboe, bassoon, and bass clarinet were brought into prominence. Passages were played on each of these instruments, bringing out the various registers. Solos were played both with piano and orchestral accompaniment, showing the effect alone and with other instruments. Of particular interest at one of these concerts was a trio for clarinet, oboe, and bassoon; needless to say, this was most enthusiastically received.

At the last pair of concerts, in addition to compositions featuring the brass instruments, a special arrangement of "Drink to Me Only with Thine Eyes" was played. This was given four times: in turn, by strings, wood-winds, brass, and finally the full ensemble. As for the matter of structure and form: in the andante cantabile by Tchaikowsky, the folk song upon which this number is based, was first played to and then hummed by the audience. In the same manner, the pupils familiarized themselves with the motives of the Schubert "Unfinished" symphony.

Then it was possible to have the exposition and development of the themes followed intelligently.

However, the ultimate object that had to be borne in mind continually was that the aim of all this was to lead to a keener appreciation. It was, therefore, necessary in



AARON RICHMOND,

*The enterprising Boston manager who is in charge of the educational concerts of the New England schools.*

demonstrating the technical side of the work to choose numbers which were primarily rhythmic and tuneful. Thus, on the first program appeared such numbers as the "Ballet Music" from "Faust," the Drdla "Souvenir" and the Schubert "Military March."

Encouraged by their receptivity, we ventured to include in later programs a Beethoven quintet and other numbers more taxing, musically, and when on the final program, the Schubert "Unfinished" symphony was played, it was

for an audience listening as attentively, and perhaps more intelligently, than most of the so-called "musical public."

That such intelligent listening must have an influence for good was attested by the number of letters received. From one crippled lad came a note telling of the new beauties which he now found in music, while in the essays which the school children wrote the value of the work was clearly proven.

"The music in my heart I bore  
Long after it was heard no more."

### Two Excellent Recitals by Klibansky Students

During Easter week, Sergei Klibansky gave two pupils' recitals which were very much enjoyed by large audiences, and were, as usual, of a high standard. The first took place at the auditorium of the Y. M. C. A., in West Fifty-seventh street, on March 24; the second at the Wanamaker Auditorium March 26.

Mr. Klibansky introduced several young artists who had not previously appeared. Adelaide De Loca, a young and promising contralto, has a beautiful voice, and sings with taste and poise; J. Bloch revealed a fresh and clear soprano voice in an aria from "Madame Butterfly." Emma Keller May pleased in several English numbers, charmingly sung. Milton Bevan, a young tenor with a promising voice, sang several selections, and Juliette Velti, a young French girl, displayed much talent as a diseuse of the Guilbert style; she has personality and a voice of pleasing quality, and quite captured the audience with two Weckerlin songs and Massenet's "Le sais tu?" Alveda Lofgren confirmed the excellent impression of previous appearances and her singing of an aria from "Herodiade" won hearty approval.

At the second recital, Ruth Percy, contralto (who is booked for a tour of the Pacific Coast in April) sang an aria from "Samson and Delilah" with beauty of tone and fine dramatic sense; she also appeared in a group of songs. All of the singers displayed excellent breath control, and their vocal emission was free and natural.

The accompaniments were capably played by Mary Luttington and Herbert Goode.

### Edward Johnson's "Lassie o' Mine" Released

In the recording of "Lassie o' Mine," the selection of Edward Johnson, the Canadian tenor, will convince anyone who has ever heard Mr. Johnson sing that the Victor Company has chosen one of the finest operatic artists developed in recent years. Edward Johnson's splendid voice has done full justice to "Lassie o' Mine," a number which is typical of the true Scotch folk song. Many complimentary letters have been received by the song publishers, showering praise upon the singer and the song. The following is one of hundreds received by the Sam Fox Publishing Company: "Sheer enthusiasm literally compels me to express to you the supreme delight and pleasure I receive listening to Edward Johnson sing 'Lassie o' Mine' on the Victor Phonograph. I simply close my eyes and drift over calm waves of ecstasy to the shores of Scotland. Enthusiastically yours, (signed) George Macbeth."

# For Your Interpretive Number GEORGE FERGUSON

## "The Master Interpreter"



"He is a master of interpretation. He has a fine voice and vitality of style."—*London Daily Telegraph*.

"His finely imaginative interpretations and absolute mastery of his vocal resources were at once manifest."—*Boston Globe*.

"He is an artist through and through."—*Max Smith, N. Y. American*.

"—Fine phrasing—clear diction.—His voice had richness and warmth."  
—*N. Y. Herald*.

"He seeks incessantly intensity of truth and expression, significance of characterization.—There was savage power in his presentation of Gretchaninoff's 'My Native Land.'"—*Richard Aldrich, N. Y. Times*.

"Created always a satisfying impression of having himself mastered the spirit of each particular song."—*Katharine Spaeth, N. Y. Evening Mail*.

### Concert Season 1921-22 Now Booking

Management: SHERMAN K. SMITH, 329a, Mass. Ave., Boston, Mass.



### Aborn Students Give Operas

Milton Aborn and students selected from the Milton Aborn School of Operatic Training, of this city, gave two productions of "Cavalleria Rusticana" and "Pagliacci" last week. The first was in the Aborn Miniature Theater, located in the Aborn School; the second was given at the Stuyvesant High School under the auspices of the New York Evening Globe opera series. The same cast sang the operas on both nights. For "Cavalleria Rusticana," Felice Valbuenna sang the role of Santuzza; she is the possessor of a voice which she used to splendid advantage, and one particularly well suited for the role of Santuzza. Dramatically, Miss Valbuenna is perhaps at her best portraying the emotions which such a role requires. Lola and Lucia were sung, respectively, by Virginia Belden and Mildred Hazard; Miss Hazard is a resident of Detroit, Mich., and is in the city for the purpose of enlarging her operatic repertory. Turiddu was assigned to Victor Pranski, who comes to the Aborn School as guest singer. Mr. Pranski has on numerous occasions given evidence of his operatic ability, and in both performances proved himself a valuable artist. Leo de Hierapolis, who Milton Aborn discovered some months ago and for whom he has prophesied a brilliant operatic career, sang the role of Alfio. Hierapolis is coming to the front rapidly. To the casual observer it is very evident that his teacher and promoter, Mr. Aborn, is wisely directing the course of Mr. Hierapolis, in that he is giving him every opportunity to appear in as many different and varied roles as is consistent. Hierapolis has a baritone voice which, coupled with excellent talent for acting, will put him in a class with singers of the larger opera organizations.

For "Pagliacci" Mr. Aborn brought forward a new and charming singer in the person of Elizabeth Gates, who sang the role of Nedda; she is the possessor of a voice under splendid control and one used to good advantage, especially in the "Bird Song" of the opera. Miss Gates is well equipped both vocally and dramatically, and will no doubt in course of time make a place in America's musical colony. The Canio of Charles Premmac was probably the best brought forward by a semi-professional tenor. This was Premmac's first public appearance in opera, he having done concert and church work. Premmac's dramatic interpretation as well as his singing was thoroughly appreciated by both audiences and brought many very favorable comments. The roles of Peppe and Silvio were sung by Horace Sission and Nils Ericson. Mr. Sission has a tenor voice of beauty, and Mr. Ericson a baritone voice of rich quality

which shows splendid training. The audience assembled for the Globe production was large, and many were turned from the door of the Stuyvesant school. Milton Aborn was compelled to go before the audience and acknowledge the ovation which was given to the students of this school. It was a very successful opera night and reflected credit on this school, which is doing so much for American singers in supplying a fine opportunity for operatic training and giving singers operatic experience.

### New Engagements for Klibansky Pupils

Sergei Klibansky, vocal instructor, announces several new engagements of his pupils, as follows: Lotta Madden, April 5, Apollo Club, in Portland, Ore.; Myrtle Weed, soloist, First Baptist Church, Tarrytown, N. Y.; Alveda Gillette, Presbyterian Church, Waterbury, Conn.; Raymond Hart, First Christ Episcopal Church, Trenton, N. J.; Mrs. Thom and Elmer Dietz, Emanuel Lutheran Church, New York City; Kurt Klebe, concert at Philipsburg Hall, Yonkers, March 28; Emma Keller May, concert, March 24, of the Antiquity Lodge, Masonic Temple, New York.

Mr. Klibansky gave a third pupils' recital on March 31, where the following pupils appeared: Alveda Lofgren, Adelaide de Loca and Milton Bevan. Florence Kingsley is singing with the Cohan show, "The O'Brien Girl," which opened in Boston, April 21. Murray Minehart is singing with the new Shubert show, "The Last Waltz." Mr. Klibansky will give several pupils' recitals in April, when he will introduce new pupils. The first recital occurred April 21, at the Y. M. C. A.

### Spanish Music at Cooper Union

Under the auspices of the Music League of the People's Institute, on Sunday night, March 13, in the Great Hall at Cooper Union, a concert of Spanish music was given by a selected chorus and soloists of the Schola Cantorum, conducted by Kurt Schindler.

### Activities of May Leithold

May Leithold, an active member of the Art Alliance and the Arts and Letters, has been busy filling engagements in Philadelphia and vicinity, singing for the boys at the Navy Yard, at the City Club, at the Second Armory, for the Real Estate Board, and before the Craftsmen's Club. The Philadelphia Ledger, in commenting on one of her appearances, stated that Miss Leithold has a beautiful voice and met with

warm response. The soprano sang many times last summer with the J. W. F. Lyman Orchestra at Atlantic City, the critics saying that she sang all her numbers with a great deal of expression and has a fine musical knowledge that



© Bachrach  
MAY LEITHOLD,  
Soprano.

enables her to sing with intelligence and ease. Press notices from Wildwood, N. J.; Allentown, Pa.; Easton, Pa., etc., tell of additional successes scored by Miss Leithold.

# LUCY

"A name easy to remember,

RECENT

TORONTO, CAN.

After all the highest compliment that can be paid any artist is a longing to hear them again. The name of Lucy Gates will always hereafter awaken warm memories in Toronto. Aside from the beautiful range of her voice, which no mere words can adequately describe, her charming manner and obvious desire to please had won the hearts of her entire audience a few minutes after her first appearance.—STAR.

Miss Gates chose for her opening number the "Indian Bell Song" from "Lakmé," and while the audience were breathless with delight over her wonderfully clear soprano notes, she completely won their hearts by giving two charming little encores.—TELEGRAM.

MINOT, N. D.

Perhaps the best indication of what Lucy Gates did in Minot last night was the fact that at the close of the program the entire audience remained seated and enthusiastically called for just one more number. Miss Gates last evening lost nothing of her position as Minot's favorite singer; in fact many more converts were added to the ranks of her admirers. A substantial profit was realized by the management and will be devoted to covering deficits.

Beautifully gowned—a point which no feminine spectator failed to note and remark—of splendid presence, and possessing an easy, self possessed and pleasing manner that won all present, Miss Gates furnished in herself a setting for her concert that was one of its strongest features. The program was judiciously varied to suit the capacities of all hearers.

It is a significant circumstance that the interest grew rather than waned as the evening progressed and the close witnessed the climax of enjoyment.—DAILY NEWS.



# GATES

a voice hard to forget."

REPORTS:

JACKSONVILLE, FLA.

LUCY GATES RECEIVED WITH GREAT APPROVAL.

Lucy Gates, coloratura soprano, made an enormous hit with a large gathering of music lovers last night. The attractive posters on exhibition before the concert carried the legend, "Lucy Gates, a name easy to remember, a voice hard to forget," and it should be acknowledged at once that the captivating singer brought with her much more than a mere name or an exquisite voice. It was, beside the former, her personal charm as she stepped upon the stage which made an instantaneous impression, afterwards further enhanced by her vocal skill, her gracious demeanor and her generosity with "extras." There is no exaggeration in these statements, because when the end of this program was reached Miss Gates had earned such popularity that the audience refused to leave. After her first visit to Jacksonville, Miss Gates is no longer a stranger.—TIMES-UNION.

GREENSBORO, S. C.

MISS GATES RENDERS A BEAUTIFUL CONCERT.

Owing to the fact that it had been only a few days since the same people's ears were rejoicing in the power of Hempel, it was inevitable that they should draw comparisons between the Austrian and the American. After the first few measures half the audience was thinking with amazement that this woman's name had been linked with Hempel and Galli Curci. The best compliment that can be paid to Miss Gates is the fact that by the time the concert was over the amazement had disappeared, and her audience endorsed with a roar of applause the commendation that audiences and critics elsewhere had given her. The interest increased cumulatively, until after the "Bell Song" from "Lakmé" the audience burst into a roar that shook the house. The "Bell Song" by the way has never been better sung in Greensboro.—NEWS.

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, APRIL 28, 1921 No. 2142

Criticising the New York debut of a young pianist, the Herald commentator made this cryptic remark: "His style needs more elasticity and abandon, but his voice was admirable."

In a program note of the Pennsylvania Hotel (New York) dining room orchestra the following is written: "Kern, the effervescent! The music doctor and the Beethoven of Musical Comedy." Now, what does that mean?

Montreal has a family of five brothers, all wind instrument players, who recently performed a quintet by P. Taffanel in a concert. They are: Lucien (flute), Ernest (oboe), Armand (clarinet), Guillaume (horn), and J. J. Gagnier (bassoon).

A little bird whispers that the end of the Metropolitan season found Geraldine Farrar with a contract for five more years in her pocket and that the rate per performance is considerably better than the \$1,800 which has been her honorarium for the last five years. (Honorarium!)

It must give peculiar satisfaction to Mme. Marguerite Melville Liszewska to have had two of her pupils at the Cincinnati Conservatory of Music win two of the State contests of the Federation of Music Clubs, one the Ohio contest and the other the Indiana contest. The record is unique for a single teacher.

April 21 is the happy date on which Enrico Caruso quitted his hotel for the first time after his long illness, taking an auto ride through Central Park to listen to the little dicky-birds twitter for an hour or so. If all continues to go well, there will be a sizable shipload of Caruso, family, suite and retainers off for Italy on the Presidente Wilson, sailing May 28.

Emil Oberhoffer, of Minneapolis, conductor of the Minneapolis Symphony Orchestra, is progressive and far seeing. Not only has he made of Minneapolis one of the most musical of towns, and spread its fame abroad by taking his orchestra all over the country, but he is also educating the children into future symphony audiences with a thorough-going understanding of all that the music implies by sending the program notes of the orchestra to the public schools, where they are taught the

children in the regular course of study. And they say that America is backward musically!

Albert Coates, the English conductor, who made so good an impression here last winter, and who is coming to direct the New York Symphony for ten weeks next season, is in Vienna this month, directing several concerts of the Vienna Philharmonic Orchestra.

Paris will soon be attracting its quota of American music students again. They let the theaters stay open until midnight again, now, and the cafes until 2 a. m., two things the interference with which—by war regulations—seriously militated against earnest study in the French capital.

"The animals came by two and two"—it sounds like "jazz" stuff, where the animals certainly go by two and two—but whether it was or not nobody knows, and that, apparently, was what the scientists (?) were trying to find out at the Zoo recently when they tried the effects of ragtime and jazz music upon the caged fauna in that municipal torture park. The animals did not "jazz," nor did they "shimmy." They just sat around and evidently thought to themselves, "What new refined form of torture are these humans going to invent for poor we next?"—which is the only time on record that "jazz" music has been called refined.

In a letter from Dallas, Texas, regarding the recent successful engagement there of the Chicago Opera Association, the writer says "the role (Lohengrin) had added charm in the translation, and through being able to understand all that he sang." That is just the sort of opinion that one gets from all normally sane people as to opera in English. It adds charm to the role. Of course it adds charm to the whole opera. Wagner would be the first to insist that the words of his operas be sung in a language understood by the majority of the audience. That language, in America, is still English, and will be for a long time to come. Let our opera be in English!

The Society of Friends of Music, which will give ten concerts next year instead of five as heretofore, is sending out appeals, signed by Mrs. J. F. D. Lanier, asking well-to-do music lovers to assist in pledging its guarantee fund for next year. In addition to its increased concerts, the Society is anxious to give a dress rehearsal of each of its Bach programs at Cooper Union for the benefit of the music-loving people of the lower East Side, and requires additional funds for this also. It appears that Bach will form a large element in the society's plans for next season, numerous of his cantatas being given with the aid of the newly organized chorus, trained by Stephen Townsend and successful in its debut performances this season. Artur Bodanzky again will be the society's conductor.

Gaumont-Palace, one of the largest of the Paris moving-picture theaters, with a seating capacity of more than five thousand, has introduced a novelty recently in the way of a ballet especially written for the house by Jean Nougues, composer of the enormously successful opera, "Quo Vadis," and the ballet opera, "La Danseuse de Pompei," a beautiful work that was given for many months at the Opera Comique, and should find its way to America. This ballet is entitled "Les Valses de l'Amour et de la Mort" (Waltzes of Love and Death), and is accompanied by songs and choruses illustrating the meaning of the dances. The poems, so that the words may be fully understood, are thrown on the screen. It is reported that this new work has scored a triumphal success.

"If measured by professional standards of choral singing, the Harvard Glee Club would probably not compare impressively with famous European choral bodies," says Olin Downes, the Boston critic. We hold no special brief for the Harvard Glee Club—but what are the "famous European choral bodies," Brother Downes? We have heard most of them, and we have heard the Harvard Glee Club, as developed today, and we disagree with you. It would compare favorably with any of the European bodies we know; in fact, it is decidedly better than most of them. The best European choral organization ever heard here was the Vatican Choir, and that never existed in Europe (to make an Irish bull), for it was a body of picked singers, assembled and drilled especially for the American tour. And did you ever hear that St. Olaf Choir, Mr. Downes?

We have not, it is true, many choral organizations of the very first rank; but the few we do have need fear no foreign comparisons.

We read in an Italian paper that "Rosina Storchio, in consequence of the triumphs won in New York and Chicago," has been engaged by so-and-so. It is always the safest course to win triumphs a long ways from home.

The first prizes (two of 10,000 francs each) in the musical competition of the City of Paris, have been awarded to Jean Cras for his opera, "Polyphème," and Maurice le Boucher for his "La Duchesse de Padoue" after Oscar Wilde's drama. A prize of 3,000 francs was awarded Marcel Labey for "Berengère." The two works winning first prizes are to be produced at the city's expense.

## ABOUT THE PADEREWSKI PRIZES

William P. Blake, surviving trustee of the Paderewski Fund for American Composers, offers two prizes for the current year: one of one thousand dollars (\$1,000) for a symphony, and one of five hundred dollars (\$500) for a piece of chamber music, either for strings alone or for pianoforte or other solo instrument or instruments, with strings. The judges who have agreed to serve are Charles Martin Loeffler, Wallace Goodrich, and Frederick Stock.

The prizes are open only to American-born citizens, or to those born in Europe of American parents. The pieces offered must never have been performed in public, and never offered at any previous competition. They must be sent in under an assumed name or motto, with the composer's real name and address enclosed in a sealed envelope sent at the same time. Each orchestral score must be accompanied by an arrangement for the pianoforte in four hands.

Manuscripts are to be sent to Mrs. Elizabeth C. Allen, secretary for the Paderewski Fund, at the New England Conservatory of Music, Gainsborough street and Huntington avenue, Boston, between September 15 and September 30, and not earlier or later. The judges reserve the right to make no award if the compositions sent in do not seem of sufficient merit to deserve prizes.

The decision of a majority of the judges is to be binding on all parties concerned. The trustees assume no responsibility for the loss of manuscripts while in transit.

## EXCLUSIVE

The Fontainebleau School of Music will open its first season at Fontainebleau, near Paris, France, on June 25, extending to September 25. This is the institution the first news of which was published in the MUSICAL COURIER about a year ago. It is for American students and is under the auspices of the French Government, the French Ministry of Beaux Arts and the American Friends of Musicians in France. The directors are Charles-Marie Widor and Francis Casadesus. "The school," says a circular letter sent out by Mrs. George Montgomery Tuttle, president, "is in no way a rival of any in America, being designed essentially as a finishing course and to bring serious students of music into contact with old world methods and European culture, without which no true musician can be said to be thoroughly educated." This same letter says: "It is intended for the elite of American students only," and Mrs. Tuttle is reported to have said that young American students of the Jewish race are not desired. Perhaps some new Thackeray will arise to write a musical "Book of Snobs."

## OPERATIC DECORATIONS

At last "Our Mary" has been decorated by grateful France, in recognition of her former connection with the Opera-Comique and of what she has done, is doing and will do for French music here as a member and now director of the Chicago Opera. A despatch from Chicago announces that she has been made a member of the Legion of Honor. As long ago as the Chicago season here, the rumor was current that this honor was coming to her. And speaking of operatic decorations, one hears that William J. Guard, publicity representative of the Metropolitan Opera, lately made a Chevalier of the Crown of Italy, is soon to become an Officer of the French Academy; also that one or two other French decorations are on the way for operatic personages. Nous verrons.



# VARIATIONS

By the Editor-in-Chief

## New York's Musical Week Was Musical

The outstanding fact about New York's second Music Week, which ended last Sunday, is that it aroused far greater interest and much wider co-operation on the part of organizations and individuals than its originators and sponsors hoped. Millions of people carried out the slogan of the observance, "Give More Thought to Music." In every way it was a larger and more impressive demonstration than the first Music Week in February, 1920, in spite of the fact that the idea then had the advantage of novelty to stir up interest and curiosity.

That this year's Music Week surpassed its predecessor in results, on an even smaller financial budget than heretofore, must be attributed to the momentum given the movement by the success of the first venture and the experience gained at that time. There was remarkably hearty response from all sides, musical as well as non-musical, educational, civic, religious, artistic. Many persons who held aloof last year rendered valuable assistance this time, a fact particularly true of the musical profession. The movement had established itself; there was no longer question as to its wisdom, its value, its purpose. All were willing to do what they could to advance its aim. Many leading artists were willing not only to give their names on the advisory committee but also to assist actively in the Music Week doings. Among those most helpful were Harold Bauer, Artur Bodanzky, Mary Garden, Percy Grainger, Dr. Otto Kinkeldey, Josef Stransky, Margaret Namara, Blanche DaCosta, Bogumil Sykora, Carrie Jacobs Bond, Luisa Tetrazzini, and Edna Marione, vice-chairman of the New York State Federation of Music Clubs. It is not too much to say that the movement now has enlisted such general sympathy and such complete co-operation that the next time Music Week is observed there will be no one unwilling to admit its helpfulness and no one adverse to aiding it according to his ability. That this understanding of the meaning of Music Weeks is not confined to New York City is borne out by the many letters and telegrams received by the committee from mayors of other large cities and governors of other States.

"Dallas congratulates New York on its Music Week, and wishes for it unqualified success. In this period of unrest the ennobling influence of music and its potential power should be recognized and full use should be made of the great lesson it teaches. No man with music in his heart can be a bad citizen." The foregoing came from Mayor Frank W. Wozencraft, of Dallas.

"Anything that has to do with the promotion of good music, as your movement obviously has, is in itself worthy of all praise. But there is more than this to be derived from such a Music Week. When one notes that the participants include colleges, public and private schools, the clergy, music teachers and musical organizations, municipal clubs, libraries, theatres, artists and other interests, one recognizes the social and civic value of what you are doing." Part of the letter from Mayor J. Hampton Moore, of Philadelphia.

Mayor J. E. Meyers, of Minneapolis, wired: "Your campaign for better music and for making good music popular meets with my heartiest approval, and trust that your method of spreading its influence among all the people will be used in many cities."

Other officials heard from were Governor Shoup, of Colorado; Governor Russell, of Mississippi, and the mayors of Baltimore, Savannah, Boston, Worcester, New Orleans, Scranton, and Louisville. Even more tangible evidence of the favor with which the movement is meeting is the large number of cities that are planning Music Weeks modeled upon that in New York.

Mr. Tremaine, secretary of the Music Week Committee, says: "As for the attention given Music Week in the papers in and out of New York, it is impossible to measure this exactly, as clippings are still coming in every day to the committee. The publicity in the New York City papers alone, including Brooklyn and the Bronx but not the suburban territory, totals over 100 columns. This is all in news articles, feature stories and cartoons."

In addition, editorials on Music Week and the importance of its object appeared in nearly every metropolitan daily, either before the opening of

the demonstration or during the week. Probably the best of these editorials was that in the Evening Journal, read by great masses of the city's population. It will be discussed in the MUSICAL COURIER next week.

Other papers in which excellent editorials appeared were the Herald, Tribune, Post, Evening World, Mail, Evening Sun, Brooklyn Eagle, and Globe. The Post editorial, headed "Music for the Masses," said:

It cannot be denied that the music in this republic has become a little top heavy. We have here the best opera in the world, and all the great concert singers and players and conductors come to us in swarms. The supply is greater than the demand; hence often scant audiences and dire disappointment. Recruits are needed in the auditoriums, and these must come from the now unmusical, semi-musical, or in different masses. The object of Music Week is to develop a wider interest in music, not only as sung and played in concert halls, but also, and more particularly, in homes and business establishments.

## Sterilizing the Stars

When they get finished censoring the movies, what will happen to grand opera?

Perhaps this: Don Giovanni will be transferred to "Parsifal," and, accompanying that pious youth on his wanderings, will forswear women forever. Carmen, after an innocent flirtation with Don Jose, will tell him to marry Micaela, and the nuptials of that pair will be celebrated coincidentally with the wedding of Carmen and Escamillo. This will be a spotless Sunday school teacher of Alexandria, and the wife of Nicias, and Athenal not being needed to reform her, will be put in "Hänsel and Gretel," to preach to the Witch. That keeps Athenal from ending as he does in "Thais." Siegfried will not be permitted to awaken Brünnhilde with the famous long kiss, and in consequence she slumbers on through "Siegfried" and "Götterdämmerung," thereby automatically preventing the faithfulness of Siegfried, his murder, the drowning of Hagen, and the burning of Brünnhilde and of her papa's country home at Walhalla. And oh, that papa Wotan! He is to be an evangelist, numbering among his converts Salome, Delilah, Cleopatra. The love drink in "Tristan" is Coca-Cola. Lady Godiva is put in "Boris Godunoff" and made to wear heavy Russian sables. Siegmund and Sieglinde meet, properly chaperoned by Hunding, and engage together in primeval Red Cross work. Mephistopheles attempts to entice Elizabeth, and himself is won over to goodness and charity. In "Fra Diavolo," Zerlina takes off nothing but her hair and teeth. Cherubini's "The Water Carrier" is to be the official Prohibition opera. Lucrezia Borgia does nothing worse than drop raisins in the grape juice, but she is caught and punished before her guests drink the popful brew. The trellis breaks just as Romeo reaches Juliet's window, and she plays dolly all alone. Marguerite must not sing the "Jewel Song," for it will breed anew the hatred of labor for capital. "The Bohemian Girl" must be changed to "The Czecho-Slovak Girl." The title of "Robin Hood" is to read "R. Hood," owing to the similarity of "robin" and "robbing." Because it might make more insane persons sing, the mad scenes from "Lucia," "Hamlet" and "Dinorah" must be scrapped. Canio divorces Nedda so that she may marry Silvio. It turns out that there was nothing wrong in the friendship of Manon and Des Grieux; they were just playful. "The Merry Wives of Windsor" must not be permitted to get too merry. "Bohème" will have to be changed so that youths are not able to see how one may evade the payment of board and restaurant bills. In "Tosca" it turns out that the torture and murder scenes are only a rehearsal for a movie picture, and Scarpia will get a funny song and be made up as Charlie Chaplin or Ben Turpin. When Tosca stabs him he sings "I'm Stuck on You, You Roman Vamp." While the Yap controversy is on "The Mikado" is on the taboo list, for fear of offending Tokio. Othello must not be blackface, or else he must make love to Aida. The finale is to consist of a hilarious pillow fight between him and Desdemona. "The Flying Dutchman" is to be made up like William Hohenzollern. "The Beggar Student" gets an oil tip from a friend, invests in the stock, and becomes rich. (Grand opera isn't true, anyway.)

## Variationettes

Michael Dempsey, over at the Manhattan Opera House, where he is getting ready for the summer

season of comic opera by the Southern Comic Opera Company, offers a solution of the German question and doesn't render a bill, either: "Why not enact a prohibition law for Germany," Mr. Dempsey inquires, "and give the Allies the bootlegging privilege?"

Very pithy is the London Telegraph characterization of Richard Strauss: "He began by addressing his audience like a genius and ended like a common gossip."

And we like, too, Henry T. Finck's graphic and correct formula for a successful grand opera: "The public wants in an opera love motives and agreeable displays of vocal art."

The Times headlines this: "Colby and Kreisler Sail with Notables." Well, what are Colby and Kreisler?

That rustling sound is the noise of artists being booked for next season.

On a vocal program last week we observed this: "Francesco Cavalli (1600-1676), Stradella (1676), Bernardo Gaffi (1700)." What would happen, we wonder, if the (1600-1676), (1676), and (1700) were omitted from the program? Who knows, cares, or remembers about those dates?

And while on the subject may we inquire why recital singers consider it necessary to give us those monotonous and boresome old Italian vocal exercises? The vocalists do not like to sing them, and the listeners do not like to hear them. Who started that nonsense about being obliged to perform the ancient Italian lore, and why must it be kept up? It is a fallacy to suppose that a singer cannot be an artist without delivering that dry stuff. It is time for someone to be courageous enough to omit the "Old Italian" group. There are, of course, several lovely songs in the lot, but most of them could be relegated to the dustbin of oblivion without any appreciable loss to music or of enjoyment to concert-goers.

Zip, a Barnum Circus freak, is reported by the Evening Sun to be a violinist who plays on his instrument the scherzo from Beethoven's "Moonlight" sonata. Assuredly he is a freak.

However, much must be forgiven the Evening Sun, for it adds that Zip plays on a "genuine Strabismus" violin.

Sam Macmillen, the outgoing manager of the National Orchestra, has one qualification which his successor will find it hard to live up to. Sam delivered to our desk every week more press material about his orchestra than all the other symphonic impresarios of all the other orchestras in the world combined sent us in a whole year.

Philip Hale, in the Boston Herald: "Brahms is one of Dr. Einstein's favorites. We suspected it. Something in our heart told us it would be so. No doubt Dr. Einstein finds relativity in the music of Johannes."

Musical news of transcendental importance was plentiful last week. Caruso rode in Central Park, Geraldine Farrar's fee was raised at the Opera, Mary Garden got a decoration from the French Government, and the Manhattan Opera House went into the hands of a receiver.

The Romantic Movement in music is chiefly with the eyes.

It turns out that the first harp was made nearly 4000 before B. C. And they still are trying to write one good piece for the instrument.

A new school of music in Paris sends out the announcement that it does not desire students of the Jewish faith. How is the institution going to fill its violin classes?

The Metropolitan Opera House regular season is over, but New York's irregular opera season never ends, to judge by some of the 1921 undertakings, past, present, and future.

Nilly—"Don't you think that Tchaikowsky's 'Queen of Spades' would be a good drawing card?" Willy—"Yes—if one held the ten, jack, king, and ace of spades."

LEONARD LIEBLING.

## SUCCESSFUL COMPOSING

When Emerson wrote in one of his best-known essays that the poorest professional company of actors was better than the best amateur company, he meant that the professional company, from constant repetition and long familiarity with the public, gets a natural and easy manner which the amateurs always lack. The amateurs may be highly trained and may all be better educated generally than the professional actors, but without practice and experience there always will be enough self-consciousness, or affectation, or lack of frankness, to prevent a perfect interplay of sympathy between the amateurs and the public, no matter how well trained the amateur actors are in the externals of their art.

The young composer is exactly like the amateur actor in this respect. It matters not how well he has studied and mastered his harmony and counterpoint, his form and style, his orchestration. If his compositions have the slightest taint of unnaturalness, or finicking polish, or evidence of search instead of inspiration, they are doomed to neglect. They cannot appeal to the public like the more natural and seemingly spontaneous compositions of composers who are often commonplace and trivial, but always frank and unreservedly honest in expressing what they feel.

In our ordinary intercourse with our fellowmen we instinctively feel when a man is trying to be affable, or when he has something on his mind, or when he is not strictly truthful. And how pleased we are to meet the breezy, honest, open, outspoken man, however rough and ready his education may have been.

To the best of our belief, we think that incessant writing is the only way to get freedom, ease, and naturalness. The grind of newspaper work has loosed the shackles from many a literary pen. Many of the greatest authors have worked long and laboriously at very difficult tasks before they learned to be free and to speak directly to their readers without calling their attention to the manner in which the words are put together. It is significant that Shakespeare, whose dramas are so teeming with life and throbbing with passion, forced his genius to work in the fetters and limitations of 154 sonnets before he let it soar in the unrestricted blank verse of his plays. Sir Walter Scott wrote his famous novels at a phenomenal speed, but only after he had published more poetry than most poets ever write. Milton stooped and plodded under his load of Greek and Latin and Italian before he stood erect and free as England's greatest epic poet.

We often hear it said that the contrapuntal school is dead. It was not dead in the days of Bach, and it would not be dead today if another Bach appeared who had worked at counterpoint so long that it became his only natural means of expression, provided he had something to express, as the other Bach had. Bach worked at contrapuntal music like a busy journalist, turning out so many pages per day, year in and year out. His church duties demanded new music all the time. He could not buy well printed copies of the latest anthems every week, like a modern choirmaster. What a flutter there would be in the organ dovescots if the decree went forth that organists must write their own church services every week! Ah, it is not easy to become a Bach! With all his genius, he had to work in the treadmill. His 189 church cantatas are more than the entire output of many composers. Yet the value of those cantatas, great as it is, is less than the value of the immense technical freedom Bach gained and kept to compose the dozen or more great works which are not only contrapuntal in form but as spontaneous and emotionally convincing as a dramatic scene by Shakespeare.

The composer must write and keep on writing. The pianist and violinist cannot exist on the inspiration theory, but too many composers think they must wait till they get a special call, a spiritual telephone message, before their melody laden ink is spread upon the virgin page. It is a pity they are not compelled to sit down every day before a pile of paper and told to fill so much of it. What would happen to these word-swallowing pages if our staff awaited the divine afflatus every week and only wrote under the driving spell of inspiration? Inspiration must be met half way.

Let it be clearly understood that the greater part of those regular routine compositions will have very little merit, and must eventually be forgotten or destroyed. But the composer who has an occasional inspiration will express his inspired ideas much better if he improves his freedom of expression by composing every day, or by working at some contrapuntal, fugal or orchestral problem. And very often a chain of thought and flow of ideas will come to the composer while he is grinding

away on a day which began laboriously. The composer who writes too little because he waits too long for an impulse to write is always apt to set too high a value on the few works he manages to get down on paper. The works which seem so rare to him may seem unnatural to the public, and will therefore fail to appeal as strongly as the more easily written composition of the practised writer.

## WHEN DOCTORS DISAGREE

From time to time readers of the *MUSICAL COURIER* write to us and point out that our editors and foreign correspondents frequently disagree among themselves in their criticisms on certain public performers. Berlin, Paris, London, New York, may all have a different opinion about the self-same pianist or other musical artist. We are aware of this fact, but do not let it worry us. In the first place, our writers are musicians of wide experience and men of judgment. That they should differ in temperament, tastes, height, weight, color of eye and tint of hair, is not to be wondered at.

There are other differences, however, which must not be overlooked by our critical readers. Most artists vary. Sometimes they are distinctly below par, and at other times they are unusually excellent. Pianists frequently play foreign instruments on their tours with which they are often at enmity. Can a pianist really do himself justice everywhere if he plays a Bechstein piano in Berlin, a Pleyel in Paris, a Chappell in London, and one of our best American pianos in New York? They differ in every conceivable way. Even the keyboards look different to a practised eye.

Violinists carry their familiar instruments with them, but they cannot regulate the changes of temperature or keep their strings in perfect order on a warm, damp day. We occasionally have to alter our own opinion of an artist when we hear him for the third or fourth time.

No, we are not at all surprised that our various writers express various opinions about the same artist, especially when we remember the enormous difference the acoustical properties of the various halls make. A pianist who produces a hard, unmusical, rough tone in Haydn Hall, may sound as dull as the proverbial dishwater in Mozart Hall, or velvety, full, luscious, entrancing, and all the rest of it, in Beethoven Hall. Even different parts of the same hall often have better acoustical properties than other parts. All these things must be taken into consideration in judging the merits of a public performer. There are faults and merits of style which can be noted by the experienced critic. The amateur-critic, on the other hand, usually jumps to a definite conclusion by saying the tone is harsh, or weak, or lovely. He likes or dislikes the look of the artist. He judges by the length or absence of his hair, the cut of his trousers, the peculiarities of his necktie. Needless to say, our foreign correspondents are not chosen for their sartorial or tonsorial acumen. If our letter from Berlin says that Borax Soapski played very brilliantly, we have every reason to believe that he played brilliantly in Berlin. If our London letter informs us that Bock Bierstein was very dull, we conclude that he was dull in London. But there is no reason that Soapski will be brilliant and Bierstein will be dull in New York, and it is our duty to report the New York performances, regardless of the Berlin, London or Paris reports. Is not this common sense? Do our readers for a moment believe that the staff of the *MUSICAL COURIER* is bound to repeat like parrots the first criticism passed by the first one of us? One of our staff was present when Anton Rubinstein played to a very scanty and unenthusiastic audience in the Philharmonic Hall, Liverpool. A few days later he had great difficulty in gaining admission to the solidly packed Free Trade Hall in Manchester, where the great pianist was greeted with roars of applause. May we not ask, then, which verdict of which public is to be accepted as the correct estimate of Rubinstein's importance? We are often told that the public settles the difference between music critics. We maintain that there is more difference among the verdicts of various sections of the American public than there is among the various opinions of the staff of the *MUSICAL COURIER*.

## ORIGINAL HOLBROOKE

Josef Holbrooke, the English composer, is nothing if not original. At some recent concerts in London, in which he was the principal figure, he played on each program a group of three piano pieces, the composers of which were not named on the programs. A price of ten pounds was offered to the first person who named the three correctly. On his first program the numbers played were Debussy's

"Dance of Puck" and two Sinding compositions. We blushed with shame to realize that we would not have stood a chance of winning even six pence out of those ten pounds, but it happens that we are unacquainted with all three of the pieces. At the third concert, April 5, Mr. Holbrooke's new "Sporting Songs," the lyrics by G. K. Chesterton, were introduced for the first time "to cheer up the dismal concert room!" as the program said. Doubtless they did, though we have no reports on them as yet.

Mr. Holbrooke was booked to go to France at the invitation of Pleyel-Lyons & Company to give three concerts, on the programs of which he listed, besides his own works, compositions by Goossens, Ireland and Bax, et al. By the time these concerts are over the French ought to know more about contemporary English music than most of us do over here. Incidentally, Mr. Holbrooke is being treated very well by American conductors. Frederick Stock is to do some of his "Don" music in Chicago, and Emil Oberhoffer has taken his "Raven" for Minneapolis. And, by the way, why doesn't one of our string quartets, always searching for novelties, try out Holbrooke's "The Pickwick Club"?

## CONCORD UNCONQUERED

Somebody—we suspect the composer—sent us two nice books, neatly bound in board covers, well printed by the Knickerbocker Press, New York. There was a slip inside that said: "Complimentary: copies are not to be sold." The composer and author need not have worried. We should not have bought either book. One of them is called "Essays Before a Sonata." There is no music in it. The other is the sonata itself. Some would insist that there is no music in that, either, but we reserve our judgment. It is called "Concord, Mass., 1840-60," and sub-titled "Second Pianoforte Sonata," so the composer presumably has written a first one that escaped our notice. His name, by the way, is Charles E. Ives. On the flyleaf of his essays (124 pp. 8vo.) are these words, quoted—very likely from himself: "These prefatory essays were written by the composer for those who can't stand his music—and the music for those who can't stand his essays; to those who can't stand either, the whole is respectfully dedicated." We are sore afraid we shall never know whether or not we can stand his music. Unless Charles drops into our sanctum some time and insists upon playing "Emerson," "Hawthorne," "The Alcotts" and "Thoreau"—so the four divisions of the sonata are named—we know we shall never know, for nobody else will ever be able to play it for us, since the musical nomenclature of Charles is entirely a personal affair. Only occasionally, and as a patronizing concession, does he write a time signature or a bar. (These latter, indeed, are merely dropped in every page or two, apparently to mark the spot where the composer stopped composing while he knocked off for luncheon or dinner.) And the writing is thin, indeed, when he doesn't employ at least three staves for the piano. Looking it through (not at the piano), we are convinced, however, that in the "Alcotts" section, Charles, consciously or unconsciously, lifted for his main theme a goodly section of one perfectly good tune, entitled, in the old Baptist hymn books, "Missionary Chant," and written by one Zeuner, who lived from 1795 to 1857. The late Zeuner, however, would be scandalized could he see his tune all undressed, as Charles has used it, with no proper bars nor time nor anything.

And—to resume—until Charles has played all the wisdom of Eastern Massachusetts for us, we shall not read the essays. For us they will not be "Essays Before a Sonata," but "Essays After a Sonata"—if ever.

We can think of only one explanation—Charles lives at Redding, Connecticut. Unless our memory deceives us, that, too, was the home of Samuel Clemens. Perhaps Charles aspires to become the Mark Twain of music. We should be glad to propose him a "Jumping Frog" theme. In the first few moments—we cannot say "measures," for Charles scorns such things—the theme would descend far into the depths of the musical pool, dragging the composer along with it, there to remain cool and silent forever.

## "PELLEAS ET MELISANDE" AGAIN

Productions of Debussy's opera, "Pelleas et Melisande" have been resumed at the Opéra-Comique after a long silence. The opera has never been a success, in spite of the fact that admirers of Debussy seem convinced of its greatness—that is, some admirers of Debussy. Others who think that much of the master's work was really great, find "Pelleas" merely a bore.



[illegible]

## I SEE THAT—

Mary Garden has been made a member of the French Legion of Honor.

The concerts at the Lewisohn Stadium begin their nightly sessions on July 7.

Emma A. Dambmann, founder and president of the Southland Singers, will spend the summer in Los Angeles.

Gervase Elwes, the English tenor who was killed in a railway accident, left an estate valued at £168,027.

Caruso plans to sail for Naples May 28.

Estelle Liebling gave a most successful New York recital in Town Hall on April 19.

Horace Britt will be the cellist of the Letz Quartet next season.

The Ohio Federation of Music Clubs has published its 1921 year book.

The Wolfsohn Musical Bureau and the Music League of America are now located at 8 East Thirty-fourth street.

Dr. Thomas Trotter, principal of the London Academy of Music, will be on the faculty of the Eastman School of Music.

Reinold Werrenrath sails for England May 21.

A gala performance was given at the Metropolitan in honor of Prince Albert of Monaco.

Tickets for the free band concerts at Columbia University are ready for distribution.

L. E. Behymer is recovering from his illness, and in a few weeks will be as active as ever in business.

A testimonial benefit concert will be given for Andreas Dippel at the Metropolitan on the evening of May 9.

Daniel Mayer and Mischa Levitzki sail from San Francisco for Australia on May 3.

Marguerite d'Alvarez will sing five times with the New York Symphony Orchestra next season.

Eugenia Olganoff, the contralto, is touring the South.

Titta Ruffo has been engaged to sing at the Mozart Society next February.

Erno Dohnanyi sails for Europe April 30, after having completed twenty-six engagements in nine weeks, appearing as conductor-composer-pianist.

The Quisisana Camps at Center Lovell, Me., offer unusual facilities to artists for summer vacations.

Nelson Illingworth is booking heavily for next season.

Marie Dawson Morrill, the violinist of Indianapolis, was a recent visitor in New York.

Spartanburg's Quartet Centennial Music Festival (May 4 to 6) will be the greatest ever held in that city.

Ted Shawn is called the American man dancer.

Ernest Davis filled ninety-six engagements this season.

No matter how flattering it may be, Virginia Rea does not wish to look like anyone but herself.

Jules Dailber is booking Tamaki Miura for her 1922 concert and operatic tour in America.

The Sittig Trio will give a recital at the Hotel Plaza on the afternoon of May 5.

Receipts at the Metropolitan for the last six months were the largest in its history.

Members of the National Symphony Orchestra almost went on strike last Sunday.

M. H. Hanson, the manager of New York, addressed the Minneapolis Legislature.

Jan Chiapusso, the Dutch pianist, has been engaged to teach at the Bush Conservatory in Chicago.

A Community Opera School has been organized in San Francisco, Cal.

Edward C. Moore has resigned from the Chicago Evening Journal to become music editor of the Tribune.

The Society of Friends of Music is seeking pledges for its guarantee fund for next season.

Marx Oberndorfer's "My Mother" is an excellent song for Mother's Day.

Adamo Didur will take Jose Mardones' place at the Teatro Colon, Buenos Aires, this summer.

It is expected that the Eastman School of Music at Rochester will be opened in October.

Carl Rollins will sing with the Providence Arion Society May 17.

Guy Maier and Lee Pattison have been reengaged by the New York Symphony and Cleveland orchestras.

President Harding and Secretary of Labor James J. Davis were—and are—band enthusiasts.

The deficit this season of the Boston Symphony Orchestra is estimated at \$131,000.

The Fontainebleau School of Music (near Paris) will open on June 25.

The Frederic Warren Ballad Concerts in New York will be continued next season.

Ethel Jones will sing the contralto parts in "Elijah" at the Marion, Indiana, College Festival, May 13.

Helen Moller has gone to Europe to hold summer dancing classes in Paris and London.

Ruano Bogislav will appear in London in Gypsy and Slavic programs.

Mr. and Mme. Vittorio Arimondi have removed their vocal studios to the Fine Arts Building, Chicago.

Max Rosen is booked for a European tour.

There was plenty of music during New York's Music Week.

Estelle Liebling is featuring H. O. Osgood's "On Eribe's Island."

Alice Gentle distinguished herself as an artist of histrionic ability in "The Rose of the Rancho."

Philharmonische Konzerte is the name of a new institution in Munich to aid modern composers.

Richard Hageman's New York studio will remain open until June 15.

Harold Hurlbut reports that Jean de Reszke is hale, hearty and active at the age of seventy-one.

Martha Baird will appear in recital with Rosa Ponselle at the Yonkers Armory, May 14.

A receiver has been appointed for two of the Hammerstein companies.

May Leithold owes much of her success as a concert artist to her teacher, Mrs. Radcliffe Caperton.

Harry Weisbach has resigned as concertmaster of the Chicago Orchestra to devote his time to concert work.

Lenora Sparkes will appear at the Ann Arbor Festival for the second year in succession.

G. N.

### Otis-Warford Reception to Cadman

Charles Wakefield Cadman was the guest of honor at a reception given by Mrs. Florence Otis and Claude Warford at the latter's Metropolitan Studios Sunday afternoon, April 24. Several solos rendered during the afternoon were enjoyed by the many guests. Constance Eberhart sang exquisitely two numbers from Cadman's "Shanewis." Florence Otis sang two of Robert Huntington Terry's songs which are dedicated to her—"The Answer" and "Reveries," also Warford's "Dream Song," which, too, is dedicated to her. She has a soprano voice of great beauty, powerful, yet sweet and well controlled. She added "The Last Wish," Warford's newest song, still in manuscript, and into this beautiful number she put genuine feeling. With Mr. Cadman accompanying, Mrs. Otis later sang his "Dream Trist" charmingly. Ralph Thomsen, a splendid baritone and a pupil of Warford's, sang "Vale" with tenderness and smoothness, reaching a fine dramatic climax. Warford's "Earth is Enough" was also given admirably. His voice has much resonance and warmth and a pure, even quality of tone. Mr. Warford was at the piano for these numbers as well as for Mrs. Otis.

Gordon Stanley played a group of Grainger's compositions, including "Country Gardens" and "Molly-on-the-Shore," besides MacDowell's "Brer Rabbit." He plays with dash and brilliancy, and put real humor into "Brer Rabbit." At the end of the program, Rosemary Pfaff, who was among the guests, sang at the request of Mr. Cadman. With the composer at the piano, she offered, exquisitely, his "Far Off I Hear a Lover's Flute." Following this she sang "Caro Nome" from "Rigoletto," Edna Horton accompanying. Mr. Cadman expressed his delight with her voice, and spoke especially of the temperament with which she sang. He manifested his appreciation by writing on a card: "To Rosemary Pfaff, every good wish of Charles Wakefield Cadman, who is sure of your certain success."

Refreshments were served, and one noted the very congenial and hospitable atmosphere. Among the many guests present to meet the distinguished composer were Mrs. W. R. Chapman, president of the Rubinstein Club; Mrs. J. Gormley, president of the Euphony Society; Yvonne de Treville, Mr. and Mrs. Frederick Gunster, Idelle Rankin, Mr. and Mrs. Earl Tuckerman, Mr. and Mrs. H. Hindermeyer, Nell Eberhart, Tilla Gemunder, Mrs. Harrison Irvine, Mr. and Mrs. Frederick Haywood, Mme. Dimitrieff, J. Massell, and many others prominent in musical circles.

### Eleanor Reynolds to Tour United States

Eleanor Reynolds, the American contralto, who will tour the United States next season, was fortunate in having been brought up in a musical environment, several members of her family possessing lovely voices. However, she is the first to transmute her talent into a vocation. Miss Reynolds began her studies in Scranton, Pa., and completed her work in Europe, where she started her career as a professional singer. In her forthcoming recitals and concert appearances the contralto will offer a repertory of songs and arias that will afford her ample scope and opportunity to disclose the beautiful quality of her voice and her interpretative powers.



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# Lydia LIPKOWSKA

*Coloratura Soprano*

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### LIPKOWSKA'S GOWNS VIE WITH HER VOICE

*Russian Soprano Wins Audience in Both Ways at Her Carnegie Hall Concert*

By GRENA BENNETT

A three-hour beauty fete was held in Carnegie Hall yesterday afternoon. Its "Queen" was Lydia Lipkowska, one of the most beautiful women on the operatic stage. She is a Russian coloratura soprano, who specializes in the music of her country.

She gave a pictorial value to her several groups of songs by appearing in some of the most gorgeous costumes shown in New York this season.

One Russian robe of golden cloth was thickly embroidered with multi-colored jewels. Her tall head-dress resembled an imperial tiara.

Her feminine admirers could not suppress their admiration and discreet "ah's" were heard all over the hall.

—*New York American*, April 10, 1921.

The latest comer in the field of costume recitals is Mme. Lydia Lipkowska, who appeared at Carnegie Hall yesterday afternoon. Already known for her work in opera and in recital of a conventional nature, she brings to this other form of aesthetic expression much that is pleasing to the eye and grateful to the ear. She

charmed not only by the daintiness and grace of her person, but by the beauty of her voice.

—*New York Tribune*, April 10, 1921.

Such personality! Such a magnetic power! When she sang the listeners were immediately on the edge of their seats. How that audience rose to the artist! It thundered its applause, it shouted, waved hats, handkerchiefs, stamped and in true Italian style, a nice, respectable New York concert hall was converted into a seething mob of excited music lovers. Any artist who can do that to three thousand people deserves a crown. I veritably believe she will be the sensation of the nation.

—*New York Globe*, April 10, 1921.

There was much to delight both the eye and the ear at Lydia Lipkowska's song recital yesterday afternoon in Carnegie Hall. Gowned in gorgeous costumes of Russia, France and old England as she sang groups of songs from those countries, she presented a picturesque stage presence. Miss Lipkowska has always been charming in her manner, and she has impressed as much through her ability as an actress as by her singing. Her phrasing was skillful and her singing rhythmic and musical. Her florid passages were executed gracefully.

—*The Evening Telegram*, April 10, 1921.

She did some singing that was lovely in tone and guided by a finished style. By a voice often birdlike and her charm of person, graceful gestures and intelligence, she held the interest of her large audience.

—*The New York Herald*, April 10, 1921.

**Returns Next Season, 1921-1922, with the Chicago Opera Company**

### *Some Notable Engagements Where She Has Sung:*

NEW YORK.....*Metropolitan Opera Co.*  
LONDON.....*Covent Garden*  
BOSTON.....*Boston Opera Co.*  
CHICAGO.....*Chicago Opera Co.*  
BERLIN.....*Royal Opera*  
VIENNA.....*Imperial Opera*  
BUDAPEST.....*Royal Opera*

PETROGRAD.....*Imperial Opera*  
MOSCOW.....*Grand Opera House*  
MILAN.....*La Scala*  
ROME.....*Costanzi*  
MONTE CARLO.....*Casino Theatre*  
PARIS.....*Opera Comique*  
PARIS.....*Grand Opera House*

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### Bush Conservatory Engages Oumiroff

President Bradley, of the Bush Conservatory, has again accomplished a master stroke of progressive artistic policy in securing for Chicago so noted an artist as Boza Oumiroff, the well known Bohemian baritone, as an artist-teacher on his faculty. Oumiroff recently came to this country from an extended residence in Paris, where he has been a figure in the musical life of the French capital. During his career he has had many honors, as soloist of the "Concerts Colonne," and is regarded as one of the most popular of the present day baritones in Europe. He has been made an officer of the Academie de France—an honor rarely conferred on musicians—and was proposed for membership by Gabriel Fauré, Edmond Rostand, Widor and others of his French confreres.

Of tall and commanding presence and aristocratic bearing, Oumiroff makes an unforgettable impression with his voice and artistry. At the time of his first tour of the country, Oumiroff gave four concerts in Chicago in one season, and was received with the greatest enthusiasm. Since then he has divided his time between Paris and London and other European capitals with occasional visits to America.

In his Paris studio, Oumiroff had a number of famous pupils who sought his instruction for the many-sided aspects of his cosmopolitan musicianship. As a boy this artist sang as a soprano soloist in the churches of Prague, his native city. When he was six years old he began to study both piano and violin and later entered the Prague Conservatory to take up organ, composition and instrumentation, all of which preceded his serious study of voice under Scheide-mantel in Dresden and Sabatini in Italy, the latter being the teacher of John McCormack and others. Since that time he has been in Paris, where he appeared at the "Concerts Colonne" and many other concerts and acquired a reputation with his singing of Czech and Slovak songs.

There is hardly a capital in Europe where his art and voice have not been heard. Oumiroff's repertory comprises songs in six languages which he also speaks fluently.

Much interest has been taken in the coming of this distinguished artist to America and in his permanent association with Bush Conservatory. Many of the prominent musicians have written congratulatory letters on the artistic coup of President Bradley in securing Oumiroff. Mary Garden, general director of the Chicago Opera, writes: "I am happy to hear of your fine association as professor of singing at the Bush Conservatory. Bravo! They are very fortunate to have chosen you and I am very happy about it for your sake and for the sake of the Conservatoire."

I hope to see you when I come back to Chicago next season and to hear your pupils. I shall be so interested. Best wishes. Percy Grainger, Pierre Monteux, conductor of the Boston Symphony Orchestra, Otokar Sevcik and many others have expressed themselves likewise.

The Bush Conservatory announces that Oumiroff will begin his classes formally with the summer term, but will be available for lessons beginning April 11. In a future issue the details of the Master Interpretation Class to be conducted by Oumiroff and other artists during the summer term beginning June 27, will be given in full.

### Hadley Conducts "With Vivacity of a Live Wire"

Henry Hadley, associate conductor of the Philharmonic Orchestra, will conduct with Josef Stransky on the present tour, which consists of seventy concerts. The tour extends from March 28 to June 4 and will take that organization to the Pacific Coast. Prior to leaving on this long tour, the orchestra played in Toronto, under Mr. Hadley's baton, and the World of that city said the following: "Henry Hadley, the talented leader, conducted with poise, and at times with the vivacity of a live wire, but always under the control of intellectual guidance that made his work superb. . . . All this was pictured in the inspirational program given under the unerring baton of the conductor, Henry Hadley, the performance being an undoubted triumph for the organization and its mighty capable leader. So impressed was I. E. Suckling that he has arranged for a return engagement on May 31, when a crowded house ought to welcome the performance."

### Casella's Poem "A Notte Alta"

Casella's poem for piano and orchestra, "A Notte Alta" ("To the High Night"), was written in 1917 and is, one might say, a majestic nocturne, untrammelled as to form. It is not in the strict sense of the word program music, but one imagines a dramatic undercurrent, in which a man and woman play the important parts. They are personified by two principal themes, heard in the beginning of the work,

the one grave and somber, the other delicate and capricious. The drama gradually unfolds against the majestic background of an Italian night.

The poem lasts but twelve minutes and is generally played on European programs in conjunction with another of Casella's compositions, which is also quite short, lasting but ten minutes. This is the "Introduzione e Burlesca" composed in lighter vein as its name indicates. Of a burlesque and even farcical character, it presents a striking contrast to the first named work and shows the unusual scope of Casella's genius which can speak in both the language of king and buffoon.

There is strong probability that some of the American orchestras will include these two lesser known compositions of Casella in their programs on the occasion of Casella's first visit to this country next season.

### Beethoven Society's Second Concert

Louis Koemmenich conducted the second private concert of the Beethoven Society, Inc., at the Hotel Plaza, April 20, the program of the evening having as a motto "America for Americans in the Musical World." The selection of choral numbers was commendable, for Schubert, Offenbach, Ardit, Henschel, Nevin, Moszkowski, Friml, and last but not least, Mana-Zucca, all were represented by leading works. Mr. Koemmenich knows how to make a program! And also he gets results from his singers, for the twosome young women sang such numbers as Mana-Zucca's "Sleep, My Darling,"

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with refined charm, the composer bowing thanks from her box for its warm reception by the audience. Delightful was Nevin's "Narcissus," arranged for three-part harmony by Martel, Carl H. Tollefsen, violinist, playing the melody with vibrating and floating tone. The Moszkowski serenade, a well known piano piece, would have tickled the composer as it appeared in the garb of a women's chorus, for in it there were beautiful effects as brought out by Conductor Koemmenich.

Edgar Schofield sang baritone solos, love songs, a negro spiritual ("I'm Standin' in de Need of Prayer"), in which his sonorous and well placed voice made many new admirers. The high F and the low F, covering two octaves, were features of his singing of Flegier's "The Horn," following which he gave an Irish love song as an encore with a delightful mezza voce high F at the close.

The Tollefsen Trio played the theme and variations from Tchaikowsky's trio, "In Memory of a Great Artist" (Rubinstein). The playing of the dainty "music box" variation, the songful singing of the violin, the section with muted strings, and the climax of the fine waltz movement, all produced great effect. Later it played excerpts by Saint-Saens, Schuett and Arbos, of dainty moments, winning big applause. The trio's playing was listened to with deep in-

terest, aiding the final number (Schubert's "Ave Maria", in which Gertrude Holt sang the solo with the choral force.

Mme. Tanini-Tagliavia, the president, received during the intermission, and the accompanists were H. O. Smith and Elmer Zoller.

### French Play Given at Harcum School

It is necessary for all students of music to have some facility in modern languages. It gives a keener delight in opera, a greater appreciation of the old masters, and is absolutely essential for those who are studying voice. Often a song whose melody is dependent upon the music of its words loses all of its charm through being rendered in a mechanical fashion by one who merely repeats the words without understanding their meaning.

As far as pupils of the Harcum School are concerned this need never be the case. An unusually fine course in modern languages is offered to all who care to avail themselves of it, French, Italian, Spanish and German being a part of the curriculum. Naturally enough, of all these, French is the favorite. There are so many French students that in the dining room there is a French table over which Mlle. Carey-Rochat, a teacher of wide experience and exceptional ability, a graduate of the Sorbonne, presides. On Friday evening, April 15, some of the students, under her direction, presented Moliere's "Les Precieuses Ridicules." Mademoiselle had taken the greatest pains with the stage setting, giving the exact seventeenth century atmosphere which the play demands, and the girls entered enthusiastically into the spirit of the play, giving a most animated performance. Especially noteworthy was the playing of Laura Maverick, of San Antonio, Tex., as Madelon; Nancy Templeton, of Waterbury, Conn., as La Grange, and Virginia Carpenter, of Lewes, Del., as Gargibus. Though these three students have been mentioned especially, the whole cast deserves hearty commendation and Mademoiselle sincerest congratulations, for were it not for her untiring efforts in training, supervising and directing the play would not have been the finished performance it was.

### Cecil Arden's Active Spring Season

On March 5 Cecil Arden and Mario Laurenti, both of the Metropolitan Opera Company, gave a delightful concert at the Hotel Pennsylvania, under the auspices of the Jewish Women's Council. Miss Arden sang songs by Tosti and Buzzi-Peccia and the "Seguidilla" from "Carmen," besides several encores. Mr. Laurenti also pleased his hearers. At the close he and Miss Arden joined in the singing of a duet from "Don Giovanni."

Miss Arden appeared at the Metropolitan Sunday night concert on March 27; in Paterson, N. J., on the 28th; Jersey City on April 3, with Martinelli and Muzio, and on April 6 in Albany. She will go to Atlanta with the Metropolitan, and on her return will sing in Englewood, N. J., on May 5 and at the Newark Festival on the 9th. Miss Arden has had many requests from the Coast, and at present it looks very probable that she will make a tour to the Coast in the early fall.

### Helen Moller Dances

At the Temple, on Madison avenue, April 12, Helen Moller made her first and only appearance this season in individual solo dances as well as with her pupils. Miss Moller delightfully interpreted her various dances and was warmly applauded by the good sized audience present. Her numbers were "Entrance to the Temple" (Schumann), "To the Heights" (MacDowell), "Visions of the Night" (Chopin), "Pan" (Westerhaut), "Funeral March" (Chopin), etude (Chopin), "God of Wine" (Chopin), "The Bubble" (Brahms), "Valse Triste" (Sibelius), "Autumn" (Moszkowski), and, with her pupils, "Bacchanal" (Vieuxtemps). The work of the students was also excellent, especially the little tot who scored the "hit" of the evening.

### Flonzaley Quartet Honored

In recognition of the services which the Flonzaley Quartet has rendered the cause of French art during the seventeen years of its existence, the French Government has conferred on the individual members, Messrs. Betti, Pochon, d'Archembeau and Ara, the former viola player, what is called in French parlance, "les palmes academiques." This permits the possessor as "officier d'academie" to wear the bit of ribbon indicative of this decoration. In such manner France honors her most distinguished literary men, artists, scientists and professors, as well as those of other countries. The Flonzaley Quartet, after an arduous American season, sailed on the Mauretania for England on April 7.

# TED SHAWN

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### A. M. Oberfelder a New York Visitor

Arthur M. Oberfelder, concert manager, of Denver, was in New York recently and reported that business in the West was good. He said, in fact, that his season had been the best ever. He gave glowing accounts of the success of the various artists who visited Denver this season under his management, and said he was more than optimistic regarding the future. He believes next year's business will be bigger even than this.

Among his artists this season were Matzenauer, Romaine, Stracciari, the Syncopated Orchestra, the New York Chamber Music Society, Rosen, Godowsky, Schumann-Heink, Pavlowa, Ponselle and the Los Angeles Philharmonic Orchestra. Among these there were several return dates. Mme. Schumann-Heink, for instance, was heard four times and Pavlowa three times, with equal success at each reappearance. Godowsky played before a crowd that filled the big auditorium and said he had never played for a greater audience. Mme. Schumann-Heink is reported to have done about the biggest business of her career. Kubelik was to have come, but canceled his date because of a nervous breakdown.

Next season's artists will be Ruffo, Sousa, Pavlowa, Casals, Zerolla, Middleton, Althouse, Gabrilowitsch, and many others. The auditorium where these events are held is an immense building seating 7,800, but reducible by a system of enclosed boxes to about half that number. The average attendance to the concerts managed by Mr. Oberfelder for the season was over 5,000. He sells a course of eight concerts for \$8, and sells about 4,000 of these season tickets, added to which there is a large door sale for every popular attraction. Mr. Oberfelder is also the Western representative for the Brunswick-Balke Phonograph Company and for the Redpath Lyceum Bureau. He was in New York for a short stay to visit the concert managers and book his next season's artists.

### Carl M. Roeder Pupil Wins Favor

Ada Gordon, a Roeder pupil, was the chief attraction at an evening of music enjoyed by an audience which taxed the capacity of the assembly hall of the Hamilton Avenue School in Yonkers on March 14. The next day the Yonkers Herald commented on her playing, mentioning especially her "pleasing appearance" and conscientious devotion to her instrument. The critic says that virility best describes her playing, and that the closing group (D'Albert gavot and Rubinstein "Staccato Study") roused the audience to unrestrained applause. The notice closes with the assertion that she is an artist to be reckoned with, her technic being remarkable. Mr. Roeder announces a series of studio recitals (Carnegie Hall) on Saturday afternoons, open to those interested.

### Burleigh Scores with Own Concerto

Cecil Burleigh, playing his concerto in A minor for violin and orchestra, scored a tremendous success in Cleveland on March 13, when he was soloist with the Cleveland Symphony Orchestra. The audience listened with interest and then applauded after each movement of the concerto. Mr.



PAUL MCCOOLE,

Pianist, who is assisting artist with Theodore Spiering on his present tour through the Northwest. Mr. McCoolle, who is an artist pupil of Boyd Wells, pianist and associate director of the Cornish School, Seattle, scored a distinct success at the opening recitals of the tour which took place in Bozeman and Dillon, Mont.

Burleigh was so often recalled at the conclusion that Conductor Nikolai Sokoloff suggested an encore. Concertmaster Edlin and the entire orchestra joined in the demonstration, and the general opinion expressed was that the Burleigh work is one of the finest written by an American.

### Soloists for Bach Festival

Bethlehem, Pa., April 21, 1921.—Dr. J. Fred Wolle, conductor of the Bach Choir, has announced the following soloists for the 1921 Bach Festival to be held Friday and Saturday, May 27 and 28, at Lehigh University: Friday at 4 p. m. and 8 p. m., soprano, Mildred Faas, of Philadelphia; contralto, Merle Alcock, of New York; tenor, Nicholas Douty, of Philadelphia; bass, Charles Trowbridge, Tittman, of Washington, D. C. Saturday at 1:30 p. m. and 4 p. m., soprano, Florence Hinkle, of New York; con-

tralto, Mabel Beddoe; tenor, Mr. Douty; bass, Mr. Tittmann. The accompaniment for the singing of the Bach Choir of 300 voices and soloists will be furnished by members of the Philadelphia Orchestra.

### Young Artists' Contest May 3, 4 and 5

The young artists' contest of New York State, under the auspices of the Federated Music Clubs, will be held at Aeolian Hall on the mornings of May 3, 4 and 5, Sada Cowen, chairman. The event will be watched with great interest, as Mrs. Cowen feels she will carry her State contestants to victory through the district contest and the national contest, as some really remarkable talent has come to recognition through the preliminary hearings.

When it is realized that over 500 contestants in voice alone were heard, the proportions of the undertaking will be realized. On May 6 the winners of contests in voice, piano and violin from the three States—Connecticut, New Jersey and New York—will meet for the district contest at Aeolian Hall, and the winners of the district contest will go to the Rochester convention of the State Federation for a gala recital in the Hotel Seneca ballroom, where prizes will be awarded. They will be entertained through the courtesy of Mrs. R. D. Grant, the president of the Tuesday Musical Club of Rochester. The program there will be under the direction of Hortense D'Arblay, president of the Empire District.

### Summer Plans for Cincinnati Conservatory

The faculty for the summer term at Cincinnati Conservatory of Music, has just been announced and includes such well known teachers as Marguerite Melville Liszniewska, Marcian Thalberg, Daniel Beddoe, Albert Berne, Haig Gudenian, Dr. Edgar Stillman Kelley, Mrs. Edgar Stillman Kelley, Ralph Lyford, Leo Paalz, Jean Verd and Thomas James Kelly. Many other members of the regular faculty are also included in the list. All departments of the school will be open, and special rates have been made for piano, voice, organ, violin and cello. All instruments will be taught, also theory, a special session of public school music, orchestral conducting, the Progressive Series of Piano Lessons, voice, organ, applied harmony, ensemble playing, normal art, languages, elocution and expression.

The plan this summer is to allow students to register any time after May 1 and to continue through the entire term or for any part of it.

### Francis Rogers Likes "The Old Road"

John Prindle Scott's new secular song, "The Old Road," is meeting with great success among singers. Francis Rogers, the baritone, says: "Thanks for 'The Old Road.' I had already picked it out from a pile of songs, because of its spirit and melody. It's a good song."

### Patterson Uses "Messages"

Idelle Patterson is using "Messages" with great success on her programs.

# HAROLD MORRIS

## PIANIST—COMPOSER

Wins the approval of critics at his second New York Recital, Aeolian Hall, March 29, 1921  
in program of his own compositions.

### NEW YORK TIMES, March 30:

"Harold Morris, a pianist of original gifts . . . introduced his latest work, vigorously written and performed."

### NEW YORK TRIBUNE, March 30:

" . . . has made good use of indisputable talent . . . a grateful work, effectively written for the instrument, rich in striking themes, which have both character and originality . . . gave of his best and received hearty applause."

### NEW YORK MORNING TELEGRAPH,

#### March 30:

" . . . gave further evidence of his skill as a musician. He has a clear, direct manner at the keyboard, and a poetic sense of color and tone."

### NEW YORK EVENING MAIL, March 30:

" . . . is essentially a human pianist. There is charm, originality of conception, and a curiously buoyant suggestion of courageous youth and poised maturity in his work."

### NEW YORK GLOBE, March 30:

"One of the most gifted of our younger American composers."



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### NEW YORK HERALD, March 30:

" . . . is modern in his tendencies, but not an extremist. His music showed much thought and sincerity of purpose."

### NEW YORK WORLD, March 30:

" . . . showed considerable cleverness in the handling of his material."

### BROOKLYN EAGLE, March 30:

" . . . is an extremely ingratiating work. Its themes are full-voiced, meaningful and evidently the result of inspired moments, and they are developed in a manner both musicianly and poetic. . . . We discovered the full flower of this young composer's undoubted talent . . . charmingly conceived and delightfully executed."

### NEW YORK SUN, March 30:

" . . . elucidated its rhythmical intricacies with great skill, and brought out its pleasant harmonic fertility . . . well received throughout by an appreciative audience."

## LENORA



SPARKES

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From *The Commercial Appeal*

## Sparkes--Martinelli Triumph Is Amazing

Ovation Given Singers Greatest in Decade

If either Giovanni Martinelli, Metropolitan tenor, or his beautiful co-artist, Miss Lenora Sparkes, or both, ever return to Memphis in joint recital again, if the Auditorium is not built, it will be necessary to put up the biggest circus tent obtainable to hold the crowd, judging from the overwhelming triumph of the two singers in recital last night at the Lyric Theater.

Never since the days of the De Reazkes and others of a former day, when the Metropolitan Opera Company in toto was wont to visit the Bluff City, has such a reception been given to two artists, or even a single one—not excepting the great Galli-Curci herself.

Excellent judgment was used by this engaging artist in her choices. The aria from "Tosca" following the lighter filaments of Scarlatti's "Le Violette," first gave opportunity for the display of dramatic fervor and vigor of tone in the forte passages, and the perfect modulation in the lighter ones. Of the lighter numbers the deliciously difficult "At the Well" perhaps reached the hearts of the audience in the greatest degree.

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## NEW YORK CONCERTS

APRIL 17

## Ossip Gabrilowitsch, Pianist

The dominant thought that comes to one in recalling the recital of Ossip Gabrilowitsch at Carnegie Hall on Sunday afternoon, April 17, is that his work as an orchestra conductor has in no wise moved him to seek orchestral effects from the piano. There are a dozen well known pianists who are continually trying to drag effects from the piano which are not in it, but Gabrilowitsch, although his playing lacks nothing in force and is colorful to an extreme, never overplays his instrument. In other words, he is a musician to the finger-tips, which is exactly and literally what a pianist should be. His program was devoted entirely to Chopin. There was the study, op. 10, No. 3; the B flat minor sonata; the G major nocturne, B minor mazurka, A flat major ballade; and, to end with, the twelve preludes of op. 28. Mr. Gabrilowitsch has played all these things here before but never has he played them more poetically. There was a hall-filling audience which did not hesitate to express enthusiastic approval of all the pianist did and to demand numerous extra numbers.

## Young Men's Symphony Orchestra: Emil Borsody, Soloist

At Aeolian Hall on Sunday afternoon, April 17, Young Men's Symphony Orchestra, founded by Alfred Lincoln Seligman, and with Paul Henneberg as conductor, gave this excellent program: Overture, "Benvenuto Cellini" (Berlioz); D minor symphony (Franck); "L'Arlesienne" suite (Bizet). The soloist was Emil Borsody, an excellent cellist, who scored success with his fine performance of Victor Herbert's second concerto for cello. The work of the orchestra was splendid, and Conductor Henneberg and his men well deserved the applause they received.

APRIL 18

## Kitty Beale, Soprano

Kitty Beale, soprano, gave a song recital in Aeolian Hall on Monday afternoon, April 18. She was heard in a program comprising "Ultima Rosa," Spier; "Lisetta," Burgmeier; "Pallidi Sogni," Roxas; "La Follata," Marchesi; four songs by Fontenailles—"Roses d'hiver," "Dieu Qui! Il la fait bon regarder," "Je me mets en votre merci" and "Le temps a laisse son manteau"; "Charmant Oiseau" (with flute obligato by Carmine Stanzione), David, this number had to be repeated; three songs by Rimsky-Korsakoff—"Chanson Indoue," "Le Rossignol" and "Hymne au Soleil"; "In Fountain Court," Russell; "The Night Wind" (re-demanded), Farley; "Pierrot," De Rubner; "An Evening Song," Gilberté, and "Under the Greenwood Tree," Buzzi-Peccia.

Her voice is one of good quality, always reliable as to intonation, her delivery and diction being particularly noteworthy. She was highly successful in her rendition of the Fontenailles and Rimsky-Korsakoff groups. Emil J. Polak accompanied sympathetically.

## Alfred Boswell, Pianist

Alfred Boswell, pianist, who is said to hail from Pittsburgh, is an alumnus of Princeton University, and was also in "Y" service of the American army during the war, gave a recital mostly of modern compositions at the Town Hall, April 18. He has the technic and power necessary for high class playing of the Bach-Busoni prelude and fugue in E and chorale, and the daintiness of touch requisite for Chopin preludes. Perhaps his best playing was in Emile R. Blanchet's serenade, impromptu and "Turque," the latter being composed of "Caiques," "Eioub" and "Au jardin du Serail." This Swiss composer was one of Mr. Boswell's teachers, and writes worth while piano music. Two Spanish pieces by Granados and Albeniz, and Liszt studies, completed an interesting program which was heard by a smaller audience than the recital giver deserved.

## Elenore Altman, Pianist

Elenore Altman gave a creditable performance of a taxing program of piano music at Aeolian Hall on the evening of April 18. She plays with taste and sincerity, has a well developed technic, beautiful tone and fine powers of interpretation. Her principal numbers were the Beethoven fantasia sonata, op. 27, No. 2, and the Schumann F sharp minor sonata. There also were four or five shorter selections as well as a Chopin group. One of the Stojowski numbers had to be repeated. That composer was in the audience and shared in the well merited applause.

APRIL 19

## Raymonde Delaunois, Soprano, and Frank Bibb, Pianist

Every sincere admirer of modern French composition must regret that mismanagement resulted in less than one hundred people hearing the program of songs and piano pieces by Debussy given by Raymonde Delaunois and Frank Bibb at the MacDowell Club on April 19, under the auspices of the Committee for the Diffusion of Modern French Art. This concert was announced to be given at the Wildenstein Gallery, but was transferred at the last moment to the MacDowell Club, the alleged reason being "the unsuitability of the Wildenstein Gallery." Surely, if the Wildenstein Gallery was unsuitable, the management of this concert might have taken the trouble to discover it before sending out its announcements!

It was an interesting program, well rendered. Mme. Delaunois interpreted the songs with fidelity and charm of manner, and her clear enunciation made the texts understandable to those familiar with French. These songs will never be properly appreciated by the average American audience until they are sung in English. They have too

much the character of recitative to be very impressive unless the words are understood.

Frank Bibb proved to be a masterly solo pianist as well as an efficient and sympathetic accompanist.

## Estelle Liebling, Soprano

Postponed from April 12, Estelle Liebling's song recital took place at Town Hall before a well filled house and resulted in a fine success for that artist. Absent for some years from the concert stage, her return aroused some expectancy, but she proved at once that her self elected furlough had been spent in serious study which made for musical maturity and complete control of her vocal resources. Mme. Liebling's voice is of wide range with exceptional richness in the middle register, and it has ample power, mellow quality and marked sensitiveness to color modulations. She masters the emotional equipment, but she is equally at home in moods of lightness and grace. Her musicianship, sense of style and refinement of taste are perhaps her most impressive assets as an interpreter. In diction she demonstrated her versatility by leaving open no loophole for criticism in her delivery of English, French, German and Italian.

Old Italian selections by Cavalli, Stradella and Jaffi opened the program and were done with admirable finish and in the proper devotional spirit.

Hahn's "Rossignol des Lilas" was an exquisite bit of phrasing. Debussy's "Clair de Lune" had intensity of expression and delicate tonal nuances to recommend it. Ravel's "Flute Enchantée" was a gem of vocal finesse, beautifully tinted, and winding up with a fragment of coloratura, all in head tones, which was applauded vociferously.

German songs by Thuille, Kienzl and Wolff struck a deeper note of seriousness and made a corresponding impression. In them Mme. Liebling's interpretative skill was put to its highest test and she acquitted herself brilliantly.

Walter Goldie's "Sudden Light," a lovely song, had to be repeated, and the composer (who rendered uncommonly sympathetic and finely adjusted accompaniments at the piano) was compelled to bow his thanks. John Powell's "To a Butterfly," Tom Dobson's atmospheric "At the Sea" and Max Liebling's gay "Love Came in at the Door" all won the tribute of enthusiastic handclapping.

Another French group by Poldowski and Szulc ended the program effectively, and then followed several encores.

Many flowers and prolonged plaudits rewarded the singer, whose reappearance on the concert stage was an auspicious one, the forerunner of important early activity in the American concert field.

## Beethoven Association

It was an all-star galaxy which the Beethoven Association presented at Aeolian Hall on Tuesday evening, April 19, for its last concert of the season. Needless to say the house was crowded to the last seat and the applause was loud, long continued and quite indiscriminate. Needless to say, also nearly everything deserved the applause. Harold Bauer and Ossip Gabrilowitsch began with a performance of the Mozart D major sonata for two pianos, which was as nearly perfect as anything mundane is likely to be. Then Fritz Kreisler played the Bach chaconne and played it magnificently. To end the program, Harold Bauer, taking the place of Sergei Rachmaninoff (originally announced but compelled by neuritis to withdraw), played the "Kreutzer" sonata with Kreisler. They were not always together in the first movement, but the variations were exquisite and the final movement a real electrifying presto. Before the "Kreutzer," Julia Culp made her first New York appearance of this American visit. She sang six Brahms songs. Her voice was as good as on her last visit; her diction is excellent. Some things she does supremely well, as, for instance, the last part of "Von ewiger Liebe," other things lose by the over-elaboration which is too apt to characterize her interpretation of lieder. "An die Nachtigall," for instance, was imbued by her with as much drama as "Immer Leiser"—which was not Herr Brahms' idea of the song. You can tell by his music. Coenraad V. Bos played tasteful, musicianly accompaniments for her.

APRIL 21

## Woman's String Orchestra

Isabel Rausch, concertmaster, and some thirty other players of stringed instruments, including Mesdames Paulo Gruppe, Carolyn and Lucie Neidhardt, Constance Veitch and others, form the Woman's String Orchestra, conducted by Sandor Harmati, of the Letz Quartet. Their concert of April 21 at Aeolian Hall showed incisive attack, solid and substantial tone and reliability in the sanely sweet music of Mozart and the stronger musical food of Bach. There were qualities of expressiveness and artistic taste in modern excerpts by Grieg, Goossens, Bridge and Gade. The young women should persist in the laudable endeavor to bring such music to the fore, for it was all, every bit of it, most enjoyable. In place of Emily Gresser and Charlotte D. Wil-

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liams, who were to have played the Bach double concerto, Joseph Fuchs and William Kroll performed it with entire mastery. A small audience was on hand.

### Ellen Beach Yaw, Coloratura Soprano, and Franklin Cannon, Pianist

The Town Hall was completely filled on Thursday afternoon, April 21, when Ellen Beach Yaw, well known coloratura soprano, made her reappearance in New York where she has many admirers, in a joint recital with her husband, Franklin Cannon, pianist.

Mr. Cannon opened the program with a group that included the Schumann "Papillons" and at once gave evidence of poetic feeling, a style of refinement and technic of a sound nature. His listeners were with him throughout, and at the end of the group he was warmly applauded. Later on, the pianist increased the favorable impression made by a worthy rendition both of the Chopin etude in C sharp minor and the fantasia, op. 49; and as the closing number of the joint recital, Mr. Cannon showed taste in selecting the Schulz-Evler "Arabesque" on themes from "The Beautiful Blue Danube." He is a pianist who is, for the most part, interesting and sincere.

When Mme. Yaw made her appearance it was to be met with rounds of applause that must have gladdened her heart, after an absence of some years, during which she has been winning new friends in the West. Mme. Yaw is said to have had the highest voice in the world and because of this fact she aroused intense interest upon her reappearance. While there were many old friends in the audience, there were also many who were charmed for the first time by the singer and showed their approval in frequent warm applause.

Mme. Yaw's first group consisted of "Listen to the Voice of Love," Hook; "Sleep in Clusters," a Revolutionary melody harmonized by Samuel Endicott; "When Celia Sings," Moir, and "Il re pastore," an aria by Mozart, given to violin obligato by Andre Polah. While the singer did not do full justice to herself vocally, due to nervousness, in this group she revealed artistry and skill in the matter of interpretation. Her voice is of a decidedly sweet quality in her soft singing, and her lower register is rich and possesses a certain warmth that is not always present in coloraturists. Her singing is made all the more enjoyable because of clear diction. As an encore, Mme. Yaw chose "My Mother Bids Me Bind My Hair," which was well liked by the audience.

For her second contribution to the program, Mme. Yaw sang two delightful French songs—"Le Bonheur est Chose Légère," Saint-Saëns, and "L'éclat de Rire," Auber—followed by "The Nightingale," Alabieff; "Ghosts," Margaret Ruthven Lang, and "The Skylark," her own composition, which was also well received. At the close of the concert several hundred people gathered on the stage to greet the singer, another demonstration of her popularity.

A word of credit must go both to Mr. Polah for his splendid assistance to Mme. Yaw in the Mozart aria and to Roger Deming whose pianistic accompaniments added to the general artistry of the concert. It is to be regretted, however, that Mme. Yaw did not elect to include some

worthy numbers other than those distinctly belonging to the coloratura type in her program.

### APRIL 22

#### Poldowski Composition Concert

Mme. Poldowski gave a recital exclusively of her own compositions in the Town Hall on April 22, when she appeared as composer, singer, accompanist and piano soloist. There were three groups of songs and a group of five piano selections.

### APRIL 23

#### Alfredo Oswald, Pianist

Alfredo Oswald, Brazilian pianist, who was heard earlier in the season, gave another recital in Aeolian Hall on Saturday afternoon, April 23, on which occasion he upheld the excellent impression previously made. The young artist presented a program comprising the toccata and fugue in D minor, Bach-Tausig; Scarlatti's "Pastorale" and Gigue; sonata, op. 109, Beethoven; a group of four selections by his father, H. Oswald—"Lullaby," "The Bat," "Serenade" and scherzo; three Chopin-Liszt numbers—"Maiden's Wish," nocturne and "The Return," as well as Liszt's sixth Hungarian rhapsody. Sincerity and musicianship were present in all his efforts. He was rewarded by receiving much well deserved applause.

#### Julia Culp

On Saturday evening, April 23, Julia Culp gave the song recital which had been postponed from the previous Sunday. Perhaps her indisposed throat had not fully recovered; whatever the reason, the voice was not of the same pure, limpid quality as on her last recital tour here, nor even as good as when she sang with the Beethoven Association on the previous Tuesday evening. But her vocal art nearly succeeded in diverting attention from that fact and she is still the fine interpreter of songs in whatever language she sings; also there is still the tendency to over-elaboration and a too obvious scoring of points. Her program began with Beethoven's "Adelaide," which only a man should sing. Then came four Schubert songs in German, songs in French by Debussy and Tchaikowsky, an old French berceuse, an old Dutch folk song and a "Dutch Serenade" by de Lange. For the final group there was English, some folk songs, Earl Cranston Sharp's "Japanese Death Song" and John Alden Carpenter's "When I Bring You Colored Toys." There was a tremendous audience, filling the stage as well as the house; and there was no doubt of Mme. Culp's popularity. Great applause followed everything she did. Coenraad V. Bos at the piano was the same helpful partner as of old.

#### National Symphony Orchestra: Erno Dohnanyi, Soloist

The National Symphony Orchestra at its concert on Saturday afternoon, April 23, presented Erno Dohnanyi in the

triple capacity of concert pianist, composer and conductor. The orchestral numbers which the guest conductor produced were Brahms' variations on a theme by Haydn, op. 56A, and his own suite, op. 19. This latter number, which closed the program, is a skilfully constructed original composition, which shows no tendency towards modernism or extremism. It is music of an appealing nature, and shows a marked penchant towards the Hungarian style. The audience received this composition with deserved enthusiasm.

As soloist, Mr. Dohnanyi was heard in Mozart's G major concerto, for which the orchestra was reduced in number to about one half its regular size, so as to produce as near as possible the effects which Mozart originally planned. In this work Mr. Dohnanyi appeared both as soloist and conductor. His performance of this concerto was one of warmth, brilliancy and poetic charm. The cadenzas introduced into this work were particularly ingratiating, and served to reveal Mr. Dohnanyi's exceptional art to the delight of the large and enthusiastic audience.

### APRIL 24

#### National Symphony Orchestra: Max Rosen, Soloist

Those two universal favorites, Tchaikowsky and Wagner, held the stage at Carnegie Hall, Sunday evening, April 24, when the National Symphony Orchestra gave its final popular Sunday evening concert for this season. The program opened with the Tchaikowsky overture fantasia, "Romeo and Juliet," which was followed by the Tchaikowsky concerto in D major, for violin. Max Rosen was the soloist, playing this work with that beauty of tone, dynamic power and astonishing technical facility which have become associated with his name and which earned for him on this occasion a spontaneous and prolonged applause which rendered many recalls necessary. After the intermission there were four numbers by Wagner, the prelude to "Die Meistersinger," "Siegfried in the Forest" from "Siegfried," Siegfried's Rhine journey from "Götterdämmerung," and finally the overture to "Rienzi." Artur Bodanzky conducted the program with his accustomed verve, bringing out the beauties of the various scores with the unerring hand of the true artist and master director. The audience was large and markedly enthusiastic despite the dreadful heat which made one gasp a little upon entering. It certainly is a pity that the facilities for ventilating the hall are not better.

#### Tetrazzini and Ruffo in Farewell

There may have been more persons crowded into the Hippodrome on some occasion than were there on Sunday evening, April 24, to say the season's good-bye to Luisa Tetrazzini and Titta Ruffo, who gave a joint concert; but measured by the eye of this writer, who has seen most big concert crowds in the "Hip" of late years, there never has been quite such a multitude as applauded and cheered the two famous artists. What they sang made not so much difference. All old favorites—"Traviata" and "Semiramide" (Continued on page 42.)

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Philip Hale

BOSTON HERALD, JANUARY 13th, 1921



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## MISSOURI MUSICIANSHIP CONTEST AROUSES INTEREST

### Pupils of Florence E. Hammon Among Winners

The junior department of the Missouri Federation of Music Clubs held its first contest at the Statler Hotel in St. Louis, Mo., on March 23 last. The entire day was devoted to the rendition of a program that was extraordinary in more ways than one. Each class in musicianship, piano and violin was subdivided into five divisions, ages running from six to seventeen years inclusive. The musicianship requirements consisted of musical memory (embracing reproduction of rhythmic, melodic and harmonic phrases), spelling and playing of scales, chords, cadences, and various transpositions and modulations.

The requirements of piano and violin were: Accuracy of text, dynamics, rhythm, tone, interpretation. While the unexpectedly large audience, which lasted throughout the day, was most gratifyingly responsive to the excellent work done by the piano and violin contestants, the greatest enthusiasm centered in the classes in musicianship. This work made all present realize the necessity of teaching music as an art, a science and a self expression. The day is past when the child must be nearly grown before given instruction in rhythm, melody, harmony, analysis and composition. It was proven then and there that the little eight and ten year olds were just as equal to the study of musicianship as the pupil of seventeen. Nevertheless, that many musicians must be teaching along the old lines of "yesterday" is evidenced by this question that seems to be on the lips of many: "What is musicianship?" That junior contests have now won a place for themselves in the musical field is beyond dispute; for notwithstanding the fact that the movement was the first of its kind to further the development of the embryo musician, the good to all concerned is no longer the anticipated but the verified result.

The plan was first suggested by Florence E. Hammon, of St. Louis, who was made chairman and who outlined the musicianship requirements; she also in connection with Alice Pettingill, Agnes Grey and Theresa Finn, arranged the prescribed lists for piano, violin and chorus.

While all of the officers of the federation and all participants also deserve unstinted praise for their working interest and untiring efforts, surely Mrs. J. H. Rodes, state president; Mrs. Lizzie H. Drey, second vice-president, and Mrs. Anna Heuermann Hamilton, chairman of the junior department, of Auxvasse, Mo., deserve far more than passing notice.

A prize of ten dollars was awarded to each winner, the required fund of one hundred and sixty dollars being made possible by friends of the movement through the activity of Alice Pettingill, chairman of awards.

The names of the winners follow: Musicianship—Marian Sparks (nine years) and Mary Verona Morey (ten years), pupils of the Florence E. Hammon Piano School; Hannah Morris (twelve years), pupil of Mrs. W. J. Hall; John Parker (fourteen years), pupil of Alice Pettingill; June Weybright (seventeen years), pupil of Cora Fish. Piano—Harriet Stewart, of St. Louis (nine years), pupil of the Florence E. Hammon Piano School; Ruth Napier, of Webster Groves, Mo. (eleven years), and Jesa-



THREE PRIZE WINNERS.

Left to right: Marian Sparks, nine years old, who was the youngest winner in the contest of the junior department of the Missouri Federation of Music Clubs. (Block Bros. photo.) Florence E. Hammon, Normal teacher of the Effa Ellis Perfield System of Pedagogy and teacher of Marian Sparks and Mary Verona Morey, prize winners in the Musicianship Contest of the State of Missouri. (Kaiwara photo.) Mary Verona Morey, ten years old, who secured the highest average of all the classes in the recent Musicianship Contest of the Missouri Federation of Music Clubs held at the Statler Hotel, St. Louis, on March 23. Her average was 89½ per cent. (Gerhard Sisters photo.)

lyne Payne, of Campbell, Mo. (twelve years), pupils of Mrs. M. B. Stevenson; Edna Feldman, of St. Louis (fifteen years), pupil of Emma Walters; June Weybright, of St. Louis (seventeen years), pupil of Cora Fish. Testers and judges—Addye Yeagain Hall, Alice Pettingill and Ernest Kroeger, testers in musicianship; Mrs. Walter Gibson, Emma Wilkins Gutman and Julia Kroeger, judges for musicianship; Avis Blewett, Elise Conrad and Florence Atkinson, judges for piano; Elmer Condon, Miss Oberkircher, Maria Olk, and Mrs. Kunkel Burg (as alternate), judges for violin.

All of the judges were screened so they could only hear and not see the performers, and each contestant had only five minutes. This was regulated by means of ringing a bell.

### Ohio's Year Book of Value

The Ohio Federation of Music Clubs has published its 1921 year book—seventy-two large pages handsomely printed on heavy, glazed paper and enclosed in a neat paper cover bound with cord. To those who are pessimistic as to the progress of music in America, or who doubt if America is

musical, a study of the goldmine of information contained in this book would prove an invigorating and heartening tonic. It is amazing what Ohio is doing musically; no less amazing the care and completeness with which the state's musical activities are here tabulated insofar as they come within the province of the federation. There is here—to name but a few features of this comprehensive work—an account of the contest for young professionals (the object of which is "to prove that young musicians no longer need to enter European studios to secure the best possible musical training") with pictures of some of the winners; an account of the Federation of Women's Clubs, this "vast army of club women that stands for the feminine contribution to national and civic affairs of the day;" an appeal for support of the MacDowell Colony at Peterboro, N. H.; a story of the recent revival in Ohio of Christmas Caroling, and grateful mention of the Music Monitor, the official organ of the National Federation of Musical Clubs.

A valuable feature of the book is a list of members of Ohio music clubs available for club concerts. The names of over a hundred musicians are here given, so that no club should ever be at a loss to make up a program. Listed, also, are the various clubs in the state—sixty of them, with the names of their officers and an outline of the work they have accomplished. Sometimes this is altogether remarkable. Outville, for instance, is a town of less than one hundred inhabitants, counting the children. It has three stores, one church, one school, one short street. Yet here "a concert is given each month by music folk from nearby cities. In the interim the club members meet at the houses and have music talks, good papers and some music. The children are utilized twice a year with May Day songs in the open air, daisy chains, etc., and in the mid-winter with the Christmas carols."

Generous mention is made of conservatories and music departments of colleges not as yet federated, including pictures of Theodore Thomas, Nikolai Sokoloff and Ernest Bloch, and of the Toledo and Cleveland Museums of Art.

Interesting and unexpected data is given under the head of "Resident Composers" and their publishers, in which one discovers that some of America's best known composers are residents of Ohio.

All in all, this year book is a remarkable record of remarkable achievement of which the club members may be justly proud.

### Lisbet Hoffmann as Soloist

Lisbet Hoffmann was piano soloist at the concert of the Associated Singing Societies, in Newark, N. J., March 6, playing Rubinstein's study in C major, Kriens' "Nuages" (Clouds), and Liszt's twelfth Hungarian rhapsodie. Miss Hoffmann's annual appearances in New York and environs are invariably highly successful, her playing last season at Aeolian Hall bringing her unusual success.

### Vera Curtis to Return to Greensburg, Pa.

Vera Curtis, of the Metropolitan Opera Company, will sing the soprano part in the performance of Haydn's "Creation" to be sung by the Mendelssohn Choir of Greensburg, Pa.; Bertram S. Webber, conductor, on May 19. This will be Miss Curtis' second recent appearance in Greensburg, for she sang in "The Messiah" under Mr. Webber's direction last season.



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## THE RACONTEUR

By James Gibbons Huncker.

[This will be the last installment for the present of selections from the brilliant column which the late James Gibbons Huncker conducted for so many years in the Musical Courier. Those who read what Huncker wrote of Marie Bashkirtseff in "Steeplejack" will be interested to see his threat to embalm her in fiction, as it appears below—this was written in 1899; and his Kipling estimate will generally be recognized as just.—Editor's Note.]

## ANENT MARIE.

Who explains is lost, say the French in much neater style. Several weeks ago I attempted to pose my position—as if it amounts to anything, anyhow—in the Brahms matter. This week I had intended to declare my musical politics in the Wagner question, Cui Boni? As it is not a case of "Under Which King?" I shan't bother about the thing. Only I fancied Harry Finck gave me a cool bow as he sped by in his new red automobile last Saturday in Central Park. It could have arisen from no other cause than my remarks about Wagner. Ah! if dear Dick had only worn Jaeger flannel! Nordau sweetly remarks that the only trick in the game of degeneracy Wagner missed was the Jaeger flannel craze. He wore silk for the same reason we would all wear it—were we multimillionaires—because it is grateful to the skin of the human animal.

I am dodging my theme today; salt water bathing is weakening to one's faculty of attention. And that reminds me what a comical story might be told of a Nordau heroine, a new Marie Bashkirtseff, addicted to all the manias nosed out by the redoubtable Max. She would be afraid of the cable cars—ah! have I not seen strong men quail at early morn before their deathless gongs—for she suffers from Cremonophobia, or is it Anxiomania? She sniffs at sewers, for she is a Nosophile, sharing with Baudelaire and Zola a mania for smell symphonies. She has, of course, Aichmophobia, and so faints when her brother opens his tiny penknife. As for Megalomania, Wagnerites, Ibscene microbes, necrophilia—which is not nice—and the rest, this precious young woman commands them all. Her ears are tipped and furry, and she understands Sadakichi Hartmann. Her jaw is prognathic and her "mug" asymmetrical. She adores Chopin, overdone Brie cheese, loathes Kipling, bicycling and the Bible. This last is peculiar, for it is a storehouse of antique degenerate portraiture. In music Miss Neurosis—for so I shall call her—is an impressionist. Tschaikowsky is her high water gauge. She dresses like a young man of sporting taste, reads Kraft-Ebbing, and swears at flies. Otherwise, she is a presentable person. I shall do her, I shall do her, in fiction. Hallo! I've just been guilty of Echolalia! I've repeated myself. Graphomania I have long suffered from, but what's the use of repining? Life is not one continuous round of ragtime—as Rupert Hughes might say.

## AND ANENT KIPLING.

For several years I have longed to write a story about Rudyard Kipling. I have read him for a decade, and threw

my cap in the air when I first laid down "Plain Tales," crying, "Hats off, gentlemen, a genius," in true Schumann style. I am not one who believes that a writer to maintain his position must make a book every year. This elevates literature to the dignity of pugilism. A man has one book in him—no more. All the others are variations on the original orbic tune. Kipling is no exception. He may have written his book. In first stories his strength and weakness were apparent. He has not yet risen above that initial effort. There is no reason why he should. Now, the funny thing about this craze for a certain author is the bigotry and blindness it superinduces. Let anyone dare to criticize Kipling, to point out his debt to Mark Twain and Bret Harte, and a huge, clattering chorus arises. All the newspapers jump on the unfortunate truth-teller—because Kipling was of the craft, although an arrant backslider—and the cry is raised, "Sour grapes, sour grapes," if the offender be an author. I submit that this is emotional insanity. Kipling is magnificent, but not impeccable. His very strength is his weakness, for he has pulled out the one stop on his organ and keeps blaring away with it in every new story. He is lucky and clever enough to have struck a wave of muscularity in literature. When Walter Pater's first book appeared—I have purposely selected this example—the critical concert was loud and lovely. Universal praise sounded throughout the land, and if Kipling had published then he would have been pelted with rare thorns and costly epithets. He would have been out of joint with the times. Pater is nowadays bracketed with Oscar Wilde, and pronounced not only turgid, but tumid. Ah! it is a good thing to write with your fingers on the public pulse; good for your pocket, if not your immortal fame. Why, Kipling, terrible young man, has even paled the reputation and exquisite artistry of Robert Louis Stevenson. When Stevenson died he simply swooped across the entire bookish horizon. Today he is merely read, while Kipling is absolutely devoured. Nothing abides. Where is Du Maurier, and tomorrow where will be Hall Caine? I write this, not that I have tired of Kipling, but because I am sick of the want of discrimination shown by his worshippers. America is the land of hysteria; quackery from Christian Science to "the artistic extraction of corns" flourishes on our rich, fat soil. So for a mortal to suggest that most of Kipling's verse is banjo strumming, and that as a master of prose, character drawing and form he is miles beneath Meredith and Hardy, would be dangerous blasphemy. It is the truth, however, and no one knows it better than Kipling himself. His superb knowledge of his work makes you feel his possibilities for greater things. I don't care a rap whether he writes a long novel or a short story. Power, pathos, all the human changes may be rung on a single vibrating string. Kipling is a big fellow, but the Kiplingites are worse than the Wagnerites, the Brownings, the Ibsenites, and all the chortling, vulgar crew that hangs at the skirts of genius, expecting, like a bicyclist, to be "paced" into fame by his draught.

## FINCK HASN'T CHANGED.

This is funny. You know, at the swell Seidl concerts given by Manager Loewenstein in the Astoria, evening dress is de rigueur. There is an occasional frock coat to be seen,

## "SMILIN' THROUGH"

The Song They Wrote a Play Around.

Words and Music  
by Arthur A. Penn.

Published by M. Witmark &amp; Sons



and in every concert a woman with an unbecoming bonnet or hat may be spied; but, as a rule, the men and women who listen to the music of the Seidl Impermanent Orchestra are arrayed as the lilies of the field.

Of course, the music critics of the daily papers own evening dress and, as a rule, don it. There are exceptions and high spirited ones. Henry T. Finck, of the Evening Post, is a man who, years ago, espoused the cause of Wagner. He has stuck through thick and thin to the master, and hates Brahms as the devil is supposed to hate holy water. But Mr. Finck is an independent person, and Mr. Finck is not to be coerced by mere conventionality. He walked into the Astoria several weeks ago in a cutaway coat and derby hat, and naturally the usher stopped him. "No one is permitted to come in without a dress suit," said the young man, with a true Fourteenth street accent.

Mr. Finck, who is a spunky gentleman, protested. He could go where he pleased; besides he was Mr. Finck. That settled it. The usher had two slight, quick convulsions and Mr. Finck took his seat. It is said that Carl Loewenstein, on learning of the stirring incident, called the usher to one of the smaller ballrooms—bars in plain English—and gave him a large section of his mind.

The best part of the joke is Anton Seidl's remark when he was told of the affair.

"If I have to wear these things," he said, grimly, pointing to his white waistcoat and swallow tail, "why shouldn't Herr Finck?"

Yet somehow or other I sympathize with Mr. Finck.

## NEWLY ORCHESTRATED.

This has never seen print before—at least in its new orchestration. A Hebrew peddler was summoned before Magistrate Bool. He had no license. "What's your name?" said the man of law.

"Yan Kely Kohn." "What's your profession?" "I'm a peddler, Chudge." "What's your religion?" The man with the lengthy whiskers looked about him. Not a smile sat upon the faces of the attendant policemen. Then he stealthily regarded the judge as he answered, in the monotone of Essex street: "I'm a Christian Scientist, Chudge; but don't you gif it away!"

## ANDRÉ POLAH

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**New York Times**—Andre Polah demonstrated his ability not only as a technical master of the violin, but as a thoroughly artistic interpreter as well.

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**Philadelphia Inquirer**—He captured the audience by storm and cheers resounded at its close.

**Albany Times**—This young artist is a genius of rare ability. His tones are beautiful and his bowing excellent.

**Buffalo Express**—His technique is fluent and facile, his attack incisive, his rhythms firm, and his style brilliant.

**Washington Evening Star**—No more exquisite violin program has been rendered in Washington in years.

**Chicago Tribune**—Andre Polah kept the audience up to the pitch of enthusiasm.

**Detroit News**—Mr. Polah approaches the very greatest virtuosi in technical facility. He stands comparison with the most important violinists in the world.

**St. Louis Post**—His tone is beautifully shaded and has lyric individuality; he has an abundance of talent and temperament.

**Milwaukee Journal**—His work placed him at once on a really high level of artistic achievement.

**Minneapolis News**—Andre Polah was accorded a genuine demonstration by the enthusiastic and appreciative audience.

**San Francisco Post**—Andre Polah, a violinist with wonderfully pure tone and remarkable technic.

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## STORMS OF APPLAUSE GREET METROPOLITAN OPERA STARS AS SEASON COMES TO A CLOSE.

SUNDAY EVENING CONCERT, APRIL 17.

Another of the gala Sunday evening concerts at the Metropolitan attracted a large throng, April 17, although for some reason or other the audience was not as large as usual, perhaps the rainy weather being responsible. Nevertheless the program was one of unusual excellence, all of the numbers being excerpts from operas.

The program opened with the prelude and Siciliana from "Cavalleria Rusticana" excellently sung by Morgan Kingston. After this came Act III of "Bohème" in which were heard Marie Sundelius and Anne Roselle and Messrs. Hackett and Amato; needless to say the singers were given an ovation. Then Conductor Bamboschek had his chance with the intermezzo from Puccini's "Manon Lescaut" and under his skillful direction the orchestra gave this work a stirring interpretation after which the applause continued for a long time. Following came the duet from "Trovatore," with Julia Claussen and Morgan Kingston, and delightful singing it was indeed. The credo from "Otello" was superbly done by Pasquale Amato and the orchestra was heard again, this time in the overture to "I Vespri Siciliani." Mme. Easton sang the Racconto di Santuzza from "Cavalleria Rusticana" and scored so emphatic a success that the audience made her repeat it. Mario Chamlee, likewise, was forced to repeat his aria, "Recondita armonia," from "Tosca," and then Mme. Claussen was heard again contributing the "O don Fatale" aria from "Don Carlos." The program closed with the duet from "Madame Butterfly," delightfully presented by Mme. Easton and Mr. Chamlee.

"AIDA," APRIL 18 (MATINEE).

On Monday, April 18, a special matinee was given at the Metropolitan, the performance being "Aida." Claudia Muzio, Morgan Kingston, Didur and Amato were heard in the roles of Aida, Radames, Ramfis and Amonasro. Flora Perini replaced Jeanne Gordon, who was indisposed, as Amneris, and handled the part with finesse. Marie Sundelius was the Priestess and a sweet voiced one. Moranzoni was at the conductor's stand and gave a worthy reading of the score, which, by the way, marked the last hearing of this opera for the season.

"CARMEN," APRIL 18 (EVENING).

The final performance of the ever popular Bizet opera was given on Monday evening, April 18, with Geraldine Farrar and Lucrezia Bori sharing the honors. The former repeated her spirited impersonation of the title role much to the delight of a crowded house, while Miss Bori was likewise charming as Micaela, a part to which she lent appealing voice and manner. Giovanni Martinelli made his final appearance of the season as Don Jose and was accorded a warm farewell reception. The Frasquita and Mercedes were in the hands of two always capable singers—Marie Tiffany and Rita Fornia. De Luca was vocally effective as Escamillo. Wolff conducted.

"ANDRE CHENIER," APRIL 20 (EVENING).

Wednesday evening, April 20, marked the last performance for the season of the Giordano opera which has proven to be so well liked since its revival here. Again Miss Muzio



© Miskin

ANTONIO SCOTTI,  
In "The Secret of Suzanne."

was the Madeleine; Danise, Charles Gerard, and Bada, repeating his skilful impersonation of the spy, but owing to continued indisposition, Beniamino Gigli was replaced by the "always ready" Giulio Crimi in the title role. Mr. Crimi handled his part excellently and acted likewise. Moranzoni conducted admirably.

"ZAZA," APRIL 21.

The final performance of Leoncavallo's "Zaza" drew a capacity house to the Metropolitan on Thursday evening, April 21. Geraldine Farrar gave her vivid portrayal of the

title role for the last time this season and was delightfully interesting as usual. Her acting in the first act was again remarkable and one is made to reflect back upon the singer in other roles and then to state very definitely that Miss Farrar's delineation of Zaza is one of her famous, if not the most famous, roles. In the third act, when she goes to the home of Dufresne, she made a touching picture—and some of her best singing of the evening was done then. As usual, she had many curtain calls and received several floral offerings from the upper balconies.

Giuseppe de Luca and Giulio Crimi were her associates as Cascart and Dufresne, and both handled their respective parts with skill. De Luca is very happy in the role of the concert hall singer and sang his solos admirably. Crimi, who made his final appearance of the season, repeated his splendid impersonation of the role. Incidentally, one was somewhat amazed at how well he did sing, knowing that he had sung the night previous in place of Gigli, and yet did not show any ill effects. After the final curtain, several hundred of his admirers crowded around the stage and kept the tenor reappearing numerous times. After cries of "Bravo! Crimi," still continued, he was obliged to make a little speech, in which he said that he did not speak English very well, but would see them again next season.

Others in the cast were Kathleen Howard as Anaide, the mother; Marie Tiffany, as Floriana; Cecil Arden, as Mme. Dufresne, and little Ada Quintina, as Toto. Moranzoni conducted.

"LA BOHÈME," APRIL 22 (MATINEE).

A special matinee of "La Bohème" was given on Friday afternoon, April 22, with Lucrezia Bori as Mimi, and incidentally making her last appearance of the season. Miss Bori's Mimi is too well known to need comment, as she has been enjoyed in the role many times this season. She was as appealing both vocally and otherwise as upon previous occasions. The large audience gave her a warm reception that must have impressed her with the feeling that when she appears with the company again next season she will be as welcome. Owing to indisposition, both Gigli and Chalmers were unable to appear, their places as Rodolfo and Marcello being taken by Charles Hackett and Pasquale Amato. Mr. Hackett was in fine voice and sang his music in a manner that brought forth much applause. His acting was likewise good. Amato also found favor with the audience. Marie Sundelius was an attractive Musetta; she sang the well known "Waltz Song" exceptionally well and acted with spirit and charm. Others in the cast were Picco, Martino, Ananian, Audisio, Leonhardt and Reschiglian. Papi conducted.

MIXED PICKLES, APRIL 22.

Friday evening, April 22, was described as a gala performance in honor of the Prince of Monaco. His highness, who did not come in until the intermission after "The Barber of Seville," was greeted with no music nor applause, for the music was downstairs smoking at that particular moment and the audience mostly out in the foyer; even the Morgan box, in which he sat, was undecorated, due, so it was said, to the fact that no flag of Monaco could be discovered in all New York City. The bill began with the



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second act from the "Barber of Seville." Cora Chase, as Rosina, sang better than at any previous performance. Hackett was the same unrivaled Almaviva, both in song and action, as ever. De Luca was the Figaro, Didur the Basilio, and Malatesta the Bartolo, with Mme. Berat as Berta. Papi conducted this act and the following Coronation Scene from "Boris Godunoff" in which Didur was supported by Bada and numerous stage folk. Then came the first act from "Tosca," with Muzio, Chamlee and Scotti in the leading roles and Moranzoni conducting. And to end with, there was the Bacchanale from "Samson et Dalila" ("In Italian," said the program!) with chorus, ballet, Liliyan (spelling copyright) Ogden solo dancing and Albert Wolff conducting for his season's farewell. The audience certainly got its money's worth!

"LOUISE," APRIL 23 (MATINEE).

Albert Wolff sailed for Paris at noon on Saturday, April 23, so it fell to the lot of Giuseppe Bamboschek to conduct the final performance of "Louise" in the afternoon. "Louise" is not an opera to conduct without a rehearsal. Bamboschek did his best and a very good best it was. Doubtless those on the stage did their best too, but unfortunately Bamboschek and the singers did not always do their two bests at precisely the same moment. The sewing room scene was more out than in. However, nobody cared—audience least of all. It was the last day of the season and everybody was happy, especially Miss Farrar, who had bouquets heaved at her by the score. At the end there was the inevitable score or more of curtain calls and finally the inevitable Farrar speech. Orville Harrold was the same fine Julien that he has always been and Rothier the father, with the forty-odd other parts distributed among the usual artists.

"LOHENGGRIN," APRIL 23 (EVENING).

"Lohengrin" finished the season. In it Morgan Kingston had an opportunity to prove how well he can sing the title role. His was a fine performance throughout, well sung and excellently acted, and just what one expected of this sterling tenor. There is no better Elsa today than Florence Easton, and Whitehill is a magnificent Telramund. To Julia Claussen fell Ortrud, and William Gustafson's sonorous voice proclaimed King Henry's measures. Bodanzky conducted. The final audience was large and appreciative.

SUNDAY EVENING CONCERT, APRIL 24.

There was one disappointment for those who attended the last Sunday evening concert of the season at the Metropolitan Opera House, and that was the non-appearance of Sue Harvard, owing to indisposition. Her place was taken by Alice Miriam, who sang the same aria—"Depuis le jour" from "Louise"—programmed for Miss Harward. Jeanne Gordon's luscious voice was heard in a thoroughly artistic rendition of "Ah, mon fils" from "Le Prophete." As there were too many artists on the program to go into the merits or demerits of each one, suffice it to say that Mary Ellis, Grace Bradley, Raymond Delaunois and Augusta Lenska all were encored after their respective arias and songs. The men from the roster of the Metropolitan were represented by four excellent artists: Rafaelo Diaz, Pasquale Amato, Renato Zanelli and William Gustafson. Mr. Zanelli was encored several times after his aria, while Amato's cavatina, "Largo al factotum" from "The Barber of Seville," was thunderously applauded. Mr. Gustafson's diction was excellent, and, needless to say, the tenor, Rafaelo Diaz, was accorded a warm reception for his finished singing of an aria and four or five songs. Diaz, Zanelli and Gustafson closed the program with the trio from "Faust." Piano accompaniments were furnished by Paul Eisler and Carlo Edwards.

Peterson Charms Los Angeles

Los Angeles, Cal., April 4, 1921.—When May Peterson, soprano, appeared here recently as soloist with the Philharmonic Orchestra, Walter Henry Rothwell conductor, she not only charmed her hearers, but was favorably received by the press as well, as the following review from the Examiner would indicate: "May Peterson was the soloist for the day, sharing in the musical contrasting moods with her rendition of an aria from Mozart's 'Marriage of Figaro,' 'Deh Vieni non tardar,' and later bringing the same finesse of musical treatment and polish of tone and enunciation to the aria from Charpentier's 'Louise,' 'Depuis le jour.' Exquisitely poised, her voice floats with sure attack and no apparent effort. Her finely marked apex of tone, and a vibrancy of quality and sostenuto of volume utterly belied the fragile and cameo-like aspect of the singer, whose stage manner and appearance were admirable assets to her fine art."

New York College of Music Recital

Piano, violin, vocal and harp students at the New York College of Music, Hein and Fraemcke directors, united in an affair which drew the usual large audience, notwithstanding the bad weather of April 7. Ten numbers were performed, holding attention every minute, and the young students showed in large degree the results of their fine instruction. Some of the participants have been frequently heard: Clara Mayer, contralto; Olivia Martin, soprano; Herman C. Buhler, pianist; and Harriet D. Walker, violinist, all of whom shone in their respective performances.



THE ANNUAL "TEN NIGHTS" FROLIC.

The Ten Nights Club, the active membership of which is made up mainly of the "younger set" of the Metropolitan Opera and the pressmen of music, exists only on one night each year, but makes up for lost time on that night by producing a burlesque in which everything in the closing opera season is illuminated by a new and peculiar light. This year's show, given on the roof stage of the Metropolitan, dealt chiefly with "The Love of Three Kings," "Louise" and "The Polish Jew." It was called "The Love of Three Poles" or "Find the Other Two," and described as "a novelty Mr. Gatti-Casazza overlooked." He may have overlooked it, but he looked it over as well, for he was there, as well as most of the other Metropolitan notables, including Otto H. Kahn, chairman of the executive committee of the directors, who knew more about running opera after the show than before—he was told! Frank Warren, of the World, provided the book, and H. O. Osgood, of the Musical Courier, wrote the music and conducted the orchestra, which included in its membership Messrs. Moranzoni, Wolff, Pelletier, Setti, Eysler and Sturani of the Conductors' Union; Messrs. Rothier, Arthur Hackett, and Gigli, of the Lyric Artists Amalgamation; and non-union, unattached members as follows: Ballet Master Bartik, Press Representative William J. Guard (champion two-handed flutist of Ireland), Prof. F. Caputo, Councillor Alfred Seligsberg and G. Belluci. The conductor explained that his orchestra was larger than last season—and worse. Herb Roth, the well known cartoonist of the World, was present, and his impression of the proceedings is reproduced above, by permission of both Herb and the Sunday World. From left to right the victims are Carlo Edwardes (assistant conductor, Metropolitan); Prosper Buranelli (the Sunday World); Charles Hackett (Metropolitan tenor) as Antonio Scotti; Gilbert Gabriel (the Sun) as Avito; William Gustafson (Metropolitan bass) as Archibaldo; Frank Warren (the World), author of the show, as Manfredo; Brock Pemberton (theatrical producer) as Edward Ziegler; Thomas Chalmers (Metropolitan baritone) as Louise; Sigmund Spaeth as Mephisto; H. O. Osgood (Musical Courier) conducting. A good time was enjoyed by all.

Anna Pinto, harpist, taking the place of Miss Pritchard, who was ill, deserves special mention also, and others who took part with credit were Marion Nachenson, Lillian Egli, Florence Stern, Bernard Auerbach, and—in the final quartet from "Rigoletto"—Evelyn Schiff, Marie Gewehr, Frederick Gummick and Ignatius Palazi.

Jane Miller Flynn Sings in East Orange

It was an interesting program and one which was artistically rendered which Jane Miller Flynn, soprano, gave at the Woman's Club in East Orange, N. J., on April 4. There was a group of Indian songs by Thurlow Lieurance and Charles Wakefield Cadman, one of Old English, and two in which such composers as Chopin, Louis Spohr, Gretchaninoff, Mrs. H. H. A. Beach, etc., were represented. Miss Flynn possesses a fine voice of excellent quality, and showed much intelligence in the interpretation of each of her numbers. Accompaniments were furnished by Edna C. Wandling.

Sparkes and Fanning Engaged for Pittsburgh

Lenora Sparkes and Cecil Fanning will represent the Daniel Mayer roster in the second series of popular concerts to be given by James A. Bortz in Carnegie Hall, Pittsburgh, next season. Mr. Fanning will sing on November 4

and Miss Sparkes on December 2. Miss Sparkes will sail for England early in June, and will return in September to fill the busy season which her manager has already assured her, since more than forty recital dates are now booked.

Universal Song in Fourth Edition

Frederick H. Haywood's instruction manual, "Universal Song," which has attracted a great deal of favorable attention among teachers and supervisors, proves its popularity by the issuing of the fourth edition of volume one, five thousand copies.

The first edition of volume one was printed in 1917. Volume two was issued in 1919, and volume three, first edition of twenty lessons, which will complete the course of sixty lessons, is now on the press and will be ready for sale by April.

A special "Universal Song" edition of Sieber, with table of tempo and dynamic marking, containing forty exercises carefully selected from op. 92 and 93 so as to follow the construction sequence of the "Universal Song" lesson material, is now off the press and ready for sale.

A collection of Art Songs, supplementary to Mr. Haywood's voice culture course is being compiled. This course will be suitable for High School students taking voice culture as a specific subject.

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# FACTS *and* FANCIES

A Series of Tales About Musical, Nearly Musical, and Non-Musical Persons, of Which This Is Number Nine, and Is Entitled

## The Romance of a Spaghetti Expert

By VIOLETTE RAE

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**T**O connoisseurs of spaghetti, Luigi's little shop in lower New York is not unfamiliar. Every now and then a new emporium opens, but it is Luigi who continues to draw the steady patrons to his small out-of-the-way hole in the wall. Why? Because he maintains a reputation for preparing and serving the best spaghetti in the city—some achievement in the face of such great competition. One has only to tell Luigi that his spaghetti is the finest in town to secure his friendship for life. If, too, when you happen to frequent the restaurant you overlook all the written testimonials framed and hung on its walls, he proudly extends an invitation to inspect them during courses. Do so and you will discover that all of the famous musical celebrities, while in New York at some time or other, have been to Luigi's and have left or sent some evidence of their approved visit. But you will also note that it would take a handwriting expert to decipher many of the inscriptions—lines of various moods from the sublime to the ridiculous—which appear on the photographs that create what one might safely describe as a good sized picture gallery.

For those who do not know Luigi, he must be described briefly—and there comes the first difficulty. Have you ever met an indescribable sort of a person? Everyone has. And you have been at your wits' end to find just the right words in which to give some idea as to their peculiarities. Well, Luigi is that kind of a man. In appearance he is sadly lacking, but he makes up for that through his pleasant and

obliging manner. I have never met anyone who did not have a good word to say for him. "He's a decent sort of a chap," is the way men speak of him, but what the fairer sex think of the genial little proprietor is still kept a secret. Luigi never could be called a "lady's man."

A little fat person of about fifty, he tries valiantly to hold fast to his youth. Some consolation is gained by wearing a brown toupee which illy conceals his shining baldness, but on the other hand a natural twinkle in his dark eyes arrests one's attention. As he bustles about, giving orders to his waiters and helping here and there during the rush hours, Luigi would never give the impression of being susceptible—much less romantic. And that is the point of my story. Luigi has just been through the romantic stage again. He even imagined he suffered greatly and had not had all the joys of this world, but he was rudely awakened to the disillusioning truth that he was better off as he was—and is again today—a family man.

Luigi's romance had its good effect on Adella Smythe-Hawkins, the woman in the case, if that she might be called. She learned that it doesn't always pay to be flirtatious, even when the victim appears to be quite harmless. The beautiful, vivacious young contralto first visited Luigi's several months ago with a party of good-natured confreres. Long after dinner was finished they sat smoking and drinking some rare sparkling burgundy, which Luigi had managed to unearth for their special consumption. Adella was in a jovial mood and it was not long before she began to cajole and flatter Luigi. Why? No one can tell! Perhaps for the sheer novelty of the thing. Her flirtatious darts penetrated the ripe Sicilian, who unfortunately did not see that Adella's friends, for the lark of it, were helping along the situation. His fascination made him forget his usual diplomacy so far as to declare, rather thickly, towards the end of the party, that the misleading Adella was not only the loveliest woman that had ever set feet inside of his spaghetti shop, but the loveliest he had ever seen. When Frederick Poole overheard Luigi trying to resurrect some silly lines about "eyes divine" he unconsciously made matters take a leap and bound by saying:

"Luigi, she needs a man of your type to look after her. Only yesterday she told me she'd settle down tomorrow if

she could find some comfortable business man. No singers for Adella—as a husband. Luigi, here's your chance!"

While the others around the table laughed noisily and Adella winked at Frederick mischievously, over the little proprietor's face came a look of triumph as he excitedly mopped his brow and incidentally disarranged the brown toupee to a rakish angle. The advice Luigi apparently did not mean to overlook.

Next evening Adella sang at a performance of "Aida" not far from New York, and Luigi, knowing this, journeyed there to hear her. Adella saw him before she had sung a note, sitting alone down in the front row with a smile that made his face all the more amusing. His applause was deafening and too apparent, yet he was unconscious of anything about him but Adella. After the second act, when she was taking her curtain calls, two pale-faced stage hands stumbled out from the left wings under the weight of an elaborate, but hideous looking floral piece. When he did things, Luigi did them properly. He meant this token of his admiration to be perpetual evidently, for he had selected flowers of durability—waxed paper ones that would not be wilted before morning. Adella cast but a single glance at the offering and smiled drolly as she sought Luigi's eyes. He only shook his head nervously and tried to curl the ends of a mustache he had carefully clipped himself scarcely two hours before. Luigi thought that that moment was the happiest in his whole life. Adella had seen him and knew that the flowers were from him. She was pleased. Her smile showed that. The expense of hiring a taxi to carry the floral piece from New York was forgotten completely now. . . . For such a smile—Luigi would have been glad to hire two taxis.

As he sat there in a trance, waiting for the next act, little did he imagine that Adella in her dressing room was plucking the crisp flowers off the huge frame and tossing them about her head crying: "He loves me, he loves me not!" while several friends laughed heartily, for she was in another of her tantalizing moods.

During the rest of the performance the smile never left Luigi's face. He seemed to have forgotten that he had nine encumbrances to his romance—nine, indeed, very healthy and very much alive encumbrances. Maria, his roly-poly wife, whose skill in the art of cooking had really made Luigi's spaghetti shop, and their eight stepping-stone children. Only once, and that was on the way home, did he remember that he had these obligations, but then it didn't seem to worry him. He reasoned that he knew Maria, snug and content with her children, well enough to know that she would think all the more of him if he were admired by some other woman, especially when she happened to be a beautiful young singer.

Luigi arrived home, and unlocking the little wind-battered wooden door to the left of the now darkened entrance to his shop, slowly climbed the narrow, crooked stairs to the wee flat directly over his place of business. His heavy steps, however, did not awaken Maria, whom he found asleep in the armchair alongside of the gas lamp on the table. His socks lay in her generous lap and had he gone close enough he would have noticed that several of the puffed-out toes had been neatly darned. As he stood looking down at her, Luigi sighed when he recalled that Maria, too, had once been pretty. Yes, the prettiest girl in the little Sicilian fishing town where he had lived all of his life before coming to America. But now? Her face and hands bore the effects of the kitchen's heat and she looked worn-out. He reassured himself though that Maria cared more about the comforts of her big family than she did about keeping up her looks. Just then the clock over the sideboard struck one-thirty. Yet Maria had waited up for him. He smiled a little as his eyes traveled into the next room and caught sight of a coffee pot boiling over a low flame. Maria never forgot his midnight cup. Ah, she was after all a good wife, he told himself, a very good one and as regular as the faithful alarm clock itself. He moved over and touched her shoulder gently and she awoke with a start, rushing off the next minute to get a cup from the cupboard. Meanwhile Luigi took possession of her chair, first removed his shoes, admired their high polish, and after putting them on the floor at his side, carefully took off his toupee. He had no qualms in doing so for he was sure Maria loved him better without it. She had long since stopped telling him that she was more used to him as nature had desired him to be—hairless.

Long after he had crept into bed, Luigi's thoughts were still wandering back to the theater and Adella. In fact, he thought of her almost constantly. Perhaps, because women did not play much of a part in his life and Adella had taken the trouble to give him any of her attention, seemed to intoxicate him. He wasn't used to such things and was not capable of judging their depth. Now it is safe to say that Luigi would have forgotten his infatuation for the singer had she not liked Maria's spaghetti well enough to go to the shop the next night. The sight of her made Luigi all the more romantic—at least he told her he was inspired to create a new dish for her and her friends, and off he dashed to the kitchen. He remained there until the unsuspecting Maria—and not he—had prepared a special dish "for the great singer outside," as he explained to her.

Adella was amused at Luigi's efforts to make an impression, and she continued to flatter him. He mistook her pitying glances for reciprocation and grew bold, so bold that before she had left he had obtained her address and telephone number on some unsuspecting pretext. Adella soon learned that her fifty year old admirer was not to be easily eluded. As the days went on, Luigi, gaining courage through Adella's frequent visits, made several attempts to see the singer. She pleaded overwork and a lack of time for her friends. Luigi was all sympathy and flowers or fruit carried his sentiments almost daily. Then one morning the climax came, that for which Adella had been waiting; she received a note from Luigi begging to see her alone on a matter of importance. A great basket of roses from a prominent Houston street florist accompanied the note. Adella, who was still singing with the little company outside of New York, sent back word that he might come to her dressing room after the opera that night. It would be the easiest way, she told herself, as she would have to let him down without hurting his feelings. She knew she had only herself to blame for the situation and she would have to get out of it skilfully. If Adella were certain of her immediate success, she did not correctly estimate the depth of Luigi's infatuation.

Evening came and so did Luigi. Adella saw him again in the same front seat, but it was a different Luigi than the one she had been accustomed to seeing. He appeared sullen

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and gloomy. He applauded half-heartedly and fidgeted about in his seat. She wondered what was wrong with him. Was he sick? She asked that almost immediately when he came to her dressing room at the end of the performance. Luigi only shook his head and fell into the nearest chair quite exhausted. After a second, while Adella stood tapping her toe nervously, he told her very bluntly that he loved her, wanted her and could make her happy, but she must go at once with him to South America. When the shock was over Adella reminded him that he was married, but he cast it out declaring that Maria and the children would be well provided for. He would even leave them the spaghetti shop—a big sacrifice!

Adella's mind worked fast. She knew for the moment Luigi had been carried away by his emotion and reasoned that if she angered him now he might do something desperate. She straightened matters by asking a little time to think it over. Luigi was obstinate but soon melted and went off, impressing upon her that he would call two days later for her answer.

Next morning I received a telephone call from the singer asking me to come at once to see her. When I arrived at her home, she confided in me the situation her thoughtlessness had placed her in, begging me to advise her as to the best way out of it.

"Why not leave suddenly for Europe?" I suggested. "It would be easy because you really will be going home to Italy next month."

"But," Adella exclaimed with eyes betraying her annoyance, "I have eight more appearances with the company, and if I say I am sailing, it will mean a loss of good American dollars."

"But, my dear Adella, what good would those American dollars be to you if Luigi should decide to try his hand at a certain kind of—fencing? You know what I mean. You heartless creature!" I retorted in jest.

"That settles it. That last," she declared excitedly. "I'll disappear tomorrow morning, leaving a note for him that I have sailed on the steamship Giuseppe the Second, which goes, by the way, in the morning. Then I suppose I can keep in seclusion until I get passage. Oh," she cried in disgust, "of all the ridiculous situations, this is the worst."

"But, you would be a coquette, a fascinating flirt," I teased. "And poor Luigi doesn't understand that side of life."

"Please don't," begged Adella; "I'll admit I deserve it all. I will send word in the morning that I received a cable. When I am out of sight, then no doubt he will cool down and come to his senses."

Before I left, Adella had cancelled her remaining performances and I was dispatched to try and get passage for her, which by sheer luck I procured on a liner due to sail a week later. Hurrying back, I found her even then in the midst of packing, but when she heard she could not sail for another seven days, she said it simply meant being a prisoner for that length of time.

Frederick Poole, our mutual friend, happened to drop in, and on hearing of her plight, went into spasms of laughter. Of course he regarded it as a huge joke and took pleasure in teasing Adella, so much that she became angry and said she would get herself out of the tangle alone—without any help from either of us.

Frederick and I left together. Before we had walked a block he suggested that we dine the following night at Luigi's. He explained that that would give him ample time in which to receive Adella's letter and to thoroughly digest it. I agreed it would be a lark. Next morning I telephoned Adella's house and was told that Miss Hawkins had sailed for Europe. I could hardly keep from laughing as I told the woman of the house that I was a friend in Miss Hawkins' confidence and knew she was still there and that I wanted to speak to her on important business. She hesitated a second and told me to wait while she went to see if any message had been left—very adroitly put for a landlady. In another second Adella came to the telephone and told me she had not had a word from Luigi since sending the note and she hoped she wouldn't. When I hung up the

receiver I quite longed for the evening and what dinner at Luigi's would bring.

About seven o'clock we found ourselves seated in a corner of the crowded spaghetti shop. We did not see Luigi anywhere, which was strange, as it was always his custom to be there evenings to greet his patrons, stopping at their tables long enough to inquire after their health or to discuss the doings of some of the better known musical lights. Upon inquiry our waiter told us that Luigi had not been well all day but that he would be there later for a little while. Frederick winked at me slyly and I hid my smile behind a convenient napkin. We both thought the same thing—the note had taken effect. Frederick and I lingered over our meal as long as possible, which is not hard to do at Luigi's; everyone does. With our dessert, however, came fears that we would fail in our investigation of curiosity. But as we had almost finished the demi-tasse I spied Luigi in the doorway leading into the kitchen. Frederick must have read something of the kind in my face for he turned and we both exclaimed simultaneously:

"There he is now!"

For fear of exciting suspicion, Frederick saluted Luigi only casually. The little Italian nodded half-heartedly and to our secret delight began slowly to wend his way between the tables to where we sat.

"Gooda evening," he whispered hoarsely to me, tapping Frederick on the shoulder as he passed. Frederick indicated the empty chair at our table into which he sank almost before he had been asked. His face was haggard and I thought he looked older than I had ever seen him.

"Not feeling so well tonight?" asked Frederick sympathetically.

"Working too hard, perhaps, Luigi?" I supplemented, feeling ashamed of my deceit.

His stubby fingers toyed with the silver in front of him for a few moments and he seemed to be thinking deeply. Then hoarsely, as before, he spoke:

"Yes, I am seek—vera seek! No—with a shake of his head and in a broken voice—"not in da body, but in da head. Of myself I maka da awful fool." A shadow darkened his face. "I am old foolish man with gooda wifa and plenty kids. I think I fall in love with bella woman, one too—too high for me. In da heat of passion, I tella her she musta go way with Luigi and she senda me note, this Signorina Hawkins, your friend, and she putta me off and is then so frightened she catcha next boat for Italy. She say she go forever and aska me to forgetta. Well"—he hesitated, wiping his forehead—"at first I wanta catcha her and killa her, I am so crazy. Then I taka walka and think harda. After that I thinka she is right. I must forgetta. I come home"—his face brightened a little—"and my gooda Maria, she meet me by da door all smiles."

"Caro," she say, 'da bambino hava da first tooth.' She taka me to da room and showa me da first tooth. We wera happy, hava nica dinner and again I am myself. Luigi, da padre, is so happy he did nothin' crazy. Da bambinos and Maria needa him too much!"

His simple, straightforward confession touched us and we could not help but admire him for his frankness.

"No love like the first one, Luigi!" whispered Frederick, as the little Italian got up to go. "She's the best, eh? Every time. Well, good-night!"

Luigi smiled broadly and moved on to the next table, straightening his shoulders as though he had gotten a load off his mind. Soon we heard him greet another customer.

Now that we had good reason to feel confident that Luigi's romantic wanderings were at an end, we too were relieved in a way because we did not relish the prospects of hunting for a new place that served such spaghetti as Luigi.

#### FREE MASTER CLASSES AT BUSH CONSERVATORY

Oumiroff, Chiapusso, Czerwonky to Instruct

"The greatest educational announcement of recent years" was the remark of a well known musician apropos of the establishment of the free master classes at Bush Conservatory by President Kenneth M. Bradley. Judging by the flood of inquiries which the announcement made recently in these columns has aroused, these classes are meeting a well defined public want as well. That the musical public, especially the summer student, is tired of unreasonable and exorbitant "summer tuition rates," as is often the case, is clearly evident. The response to the announcement of the free master classes made possible by the sound and long sighted artistic policy of President Bradley gives expression to this feeling.

The master interpretation classes are divided into two classes of membership—active, or paying, members, and listening members. They are fashioned after the European classes of Leschetizky and other masters, and the active members are only those whose repertory includes two complete programs and whose technical equipment is equal to the study of the masterpieces of the world's musical literature. The listening members have audition privileges only on the criticism of the active members as given by the artist teacher conducting the course.

Edgar A. Nelson, the eminent pianist and conductor, has accepted the appointment as dean of the Master School and will have general direction of the department of Bush Conservatory. He will also, with the artist teacher, have the selection of the active members of the classes on June 20. Boza Oumiroff, the famous Bohemian baritone, who has just joined the faculty, and Charles W. Clark, who is re-engaged, will have charge of the master class for vocalists.

Jan Chiapusso, the eminent Dutch pianist, will conduct the piano class and with Dean Nelson will select active members of the class.

The violinists' class will be in charge of Richard Czerwonky, well known throughout the country as soloist and

conductor, and Bruno Esbjorn, the eminent Swedish violinist, who has recently come to America to join the faculty of Bush Conservatory.

These master classes for the summer term will be free and absolutely without charge to all qualified students; to non-students a fee will be charged, as stated in the bulletin.

#### Opera Performance at Y. M. C. A.

On April 19, a repetition of "Cavalleria Rusticana" was given at the Y. M. C. A., presented by the Aborn Opera Company with the same cast as when it took place a few weeks ago at the Stuyvesant High School with the exception of Lola. Again Felice Valbueena scored as Santuzza; she gave even a better performance than before, as she displayed absolute repose and again demonstrated her emotional powers. She has never shown her beautiful voice to such advantage, and after her scene with Turridu, in which Mr. Pranski, tenor, also made an excellent impression, both were recalled many times. There is hardly a doubt but that she is best fitted for opera, although her concert work under the name of Phyllis La Fonde continues to be successful. The balance of the cast all added to the artistic performance.

"Pagliacci" followed and an excellent performance was given. William J. Falk again proved himself a skilled conductor.

#### Rubinstein Club's Eighteenth Breakfast

The eighteenth annual white breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, will take place on Saturday, May 7. The ballroom of the Waldorf-Astoria Hotel will be transformed into a garden of spring-time flowers and blossoms. White will be the feature of the decorations. A reception in the Astor Gallery, when the president will receive with the guests of honor, will precede the breakfast. A special entertainment will be given following the breakfast, and there will be dancing from 4 to 6 in the Astor Gallery. The regular annual meeting of the club will be held on Thursday, May 12.

#### Dr. Trotter for Eastman School

Dr. Thomas H. Yorke Trotter, principal of the London Academy of Music and author of a number of books on musical subjects, has been secured as a member of the faculty of the Eastman School of Music, Rochester. Dr. Trotter is a specialist in the teaching of elementary theory and harmony by methods of his own.

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### Final Rubinstein Club Concert

There is always a shade of sadness about the final concert in the excellent series which the Rubinstein Club, Mrs. William Rogers Chapman, president, gives each season, but that which took place on Tuesday evening, April 19, was tempered by the satisfaction which must have animated each individual member with the knowledge that this course had been remarkably fine and thoroughly worthy of this veteran woman's organization. An audience which taxed the grand ballroom of the Waldorf-Astoria Hotel thoroughly enjoyed the splendid program which Conductor William Rogers Chapman had prepared.

The outstanding feature of the program was "A Spring Symphony" from Florence Golson's "Life and Living," which was given a splendid reading by Director Chapman, the Rubinstein Choral responding with a will which resulted in a most satisfactory rendition. This work, which was given its first public hearing at Mobile, Ala., recently, in connection with the convention of the Alabama Federation of Music Clubs held here, won the prize offered last year by the Ohio Music Teachers' Association. In it the blind composer has embodied the joyous spirit of the season and enhanced the words of Amelia Josephine Burr with a passionate lyricism which holds a charm peculiarly its own. The incidental solos were sung by Florence Anderson Otis with that beauty of voice and of interpretation which have become associated with the work of this popular soprano.

The other choral numbers included "Spring is Here" (Marschal-Loepke), "Elf and Fairy" (Densmore), "The Old Mill's Grist" and "Top o' the Mornin'" (Mana-Zucca), "The Lost Chord" (Sullivan), "Summer Night" (Clough-Leigher), "The Swan" (Saint-Saens), "My Mother" (Oberndorfer) and "The Fairy Thrall" of Carl Busch. Excellent balance, splendid tone quality and a commendable regard for nuance are among the qualities which marked Director Chapman's forces throughout the program. Alice M. Shaw, at the piano, and Louis Dressler, at the organ, were important factors in the success of the choral numbers.

Justin Lawrie, tenor, and Fernando Guarneri, baritone, were the soloists, heard in solo and duet numbers. Mr.

Lawrie delighted in the aria, "Una Furtiva Lagrima," from Donizetti's "L'Elisir d'Amore," and a group of songs by Protheroe, Rose and Mr. Chapman. This last was especially interesting, since not only was the music composed by Mr. Chapman, but Mrs. Chapman had written the words. It was called "Down in Maine," and scored a pronounced hit with the delighted audience. With Mr. Guarneri, Mr. Lawrie was heard in the duet from "Boheme," "Solemn in Quest Ora" from "Forza del Destino." Mr. Guarneri likewise contributed songs by Rogers and Curtis, and two operatic arias, "Eri Tu" (Verdi) and the "Toreador Song" from "Carmen." Mr. Chapman acted as the very capable accompanist for these soloists, thus appearing in the triple role of conductor, composer and accompanist.

On Sunday evening, April 17, the Rubinstein Choral, under Mr. Chapman's direction, appeared at De Witt Clinton High School, where nearly a dozen numbers were given in connection with New York's second Music Week. The Golson number was repeated, the choral and Mrs. Otis meeting with that same success which characterized the number at the evening concert.

### Singing Not a Business?

After Ernest Davies took up his residence at his new apartment on East Forty-eighth street, he applied at one of the electric light offices for a permit to use electricity. He was asked his business, and upon stating "a singer" was told that their lists include plumbers, carpenters and other trades but no singers, and that therefore he would have to pay a deposit of \$10. After arrangements had been made, the tenor referred his inquirer to a number of phonograph companies for whom he has made records, and was thereupon told that under the circumstances the deposit would not be necessary.

The engagements booked recently for Mr. Davies include appearances at Forest Hills, N. Y., April 14; Tarrytown, N. Y., April 18; Waldorf-Astoria, New York, with the Verdi Club, April 20; Greensburg, Pa., "The Creation," Hays, Kan., festival under the direction of H. E. Malloy, and at the Boston Pilgrim's celebration.

### Albert Musical Bureau to Manage Julieva

The J. H. Albert Musical Bureau will manage the American tour, season 1921-22, of Inga Julieva, Norwegian lyric soprano. It is said that the services of Mme. Julieva have



Photo by Mishkin, N. Y.

INGA JULIEVA,  
Norwegian soprano.

been sought by a famous opera impresario, but she prefers to make her art known to the American people through the medium of the concert stage. Mme. Julieva's extensive repertory includes songs and arias in nine different languages, all of which she speaks with complete mastery. Contracts already have been closed for her, and owing to numerous demands from all parts of the country it is expected that she will be solidly booked within a short time.

### Carylna Pupil in Oklahoma

Georgia Shutt, a pupil of Kathryn Carylna, New York vocal teacher, recently appeared at the Episcopal Church in Muskogee, Okla., where she made such an excellent impression that she was immediately engaged as soloist.

Prior to studying with Mme. Carylna, Miss Shutt was never able to do any public work, as her voice was limited in range and lacking in resonance. After only two and one-half months of serious daily study, a soprano voice of beautiful quality was developed which made it possible for her to make public appearances.

Miss Shutt holds the position as head of the music department in the College of Muskogee, and it is her ambition to return to New York during the summer to continue her studies with Mme. Carylna. Because of the expressed desire of this and other ambitious pupils, Mme. Carylna will teach in New York during the heated term. The uniform excellence and improvement in quality and a greater extension of range both in the upper and lower registers, is favorably commented upon by all who hear Mme. Carylna's pupils.

### Frieda Klink Under Haensel & Jones

In Elgar's "Dream of Gerontius," recently given in New York during the week of the Oratorio Society's Festival of Music at the Manhattan Opera House, the work of Frieda Klink, who also gave a highly successful recital at Aeolian Hall on January 11 last, stood out on a par with the two other noted soloists and was praised accordingly. Now comes the announcement that this young artist has come under the management of Haensel & Jones, which firm is planning to present her extensively in concert and recital next season. Miss Klink is also a well known oratorio singer and as such is in demand.

### Fred Patton for Hartford Festival

On May 4, Fred Patton will appear at the Hartford (Conn.) Festival, singing in Coleridge-Taylor's "A Tale of Old Japan," under the direction of Edward F. Laubin. Special interest attaches itself to this appearance of Mr. Patton's, inasmuch as he made his first professional appearance with the Hartford Treble Clef Club two years ago, also for the reason that Mr. Patton formerly was a member of the choir of the Northern M. E. Church in Hartford. At that time his voice was considered a tenor. Thus it will be seen that Mr. Patton is another member of the "Connecticut Valley school of singers." This "school" numbers among its members Arthur and Charles Hackett, Forrest Lamont, Lambert Murphy and Edgar Schofield.

### Liszniewska Pupil Wins Federation Contest

The first prize in the Ohio State Contest of the National Federation of Music Clubs held at Cincinnati on March 30, was won by Mariam Slingluff, of Mt. Vernon, Ohio. Miss Slingluff studied piano first with Miss MacFadden in her home town and then with Mrs. Hatcher Harcum of Bryn Mawr, Pa., going afterward to the Cincinnati Conservatory of Music and working under Marguerite Melville Liszniewska, who prepared her for the contest which she won.

### Olive Nevin Fills Pennsylvania Dates

Olive Nevin was the assisting soloist with Gordon Balch Nevin at an organ recital given in the First Presbyterian Church, Johnstown, Pa., on March 22. She will appear in recital under the auspices of the Wellesley College Club of Scranton, Pa., on April 28. Miss Nevin, who is a graduate of Wellesley, is in particular demand at present for recitals given by the various Wellesley Clubs which are endeavoring to raise money for the endowment fund of the college.

### Tiffany Programs "Messages"

Marie Tiffany programmed "Messages" by Frank H. Grey at her recent recital on March 29, at Middletown, Conn. Miss Tiffany is using "Messages" on all her programs, finding it a number very well liked.

### Wolfsohn Musical Bureau in New Offices

The Wolfsohn Musical Bureau and the Music League of America are now located in their new offices at 8 East Thirty-fourth street.

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**Thomas J. Kelly's Lectures Successful**

Recent concerts of the Cincinnati Symphony Orchestra were devoted to the works of Richard Wagner. These were to have been given earlier in the season, but owing to Mr. Ysaye's illness, they were postponed.

Thomas James Kelly gave one of his most interesting lectures on the program, at the Woman's City Club of which Mrs. Fenton Lawson (Corinne Moore Lawson) is president, and the lecturer was listened to by an audience which completely filled the auditorium.

On Friday night following Mr. Kelly gave another lecture or "causerie" on the same subject for the nurses of the Cincinnati General Hospital at the Nurses' Home.

Margaret Powell, artist student of Thomas James Kelly, was selected by Pier Adolfo Tirindelli to sing the solo part in his beautiful "Ave Maria" for soprano solo, chorus, and orchestra at his recent concert in which his own compositions exclusively were played and sung.

**Mrs. Randolph Beardsley's Pupils in Recital**

On Saturday afternoon, April 30, the junior class of Mrs. Randolph Beardsley will be heard in a piano recital at the Hotel Plaza. There will be some pedagogical remarks by Effa Ellis Perfield, whose exponent Mrs. Beardsley is, at the opening of the program, which will include sight singing and reading, a harmony test, a rhythm test, dictation, a keyboard test, improvising and original verses. There will also be piano solos by Stanley Dorfman, Shirley Rendell, Jane Schuear, Celeste Dorfman, Edith Schwartz and Eleanor Demuth. Elise Schwab will render a little song. The visiting class will include: Eleanor Hiss, Charmian Stewart, Elizabeth Ransom, Arthur Ecker, Adeline Rumsey, Agnes Rumsey and Marjory Nichols.

**Brooklyn Morning Choral Gives Concert**

Assisted by Minabel Hunt, pianist, and Henry Moeller, tenor, the Morning Choral of Brooklyn gave a concert April 14 at the Academy of Music. Mana-Zucca's "Rachem" and "The Top o' the Morning," and Carl Hahn's "Trees," were great successes. Some humorous part songs by Crist, French and Irish folk songs, all were sung by this body of women singers. An incidental solo was sung by Mrs. Odenheimer, and Mr. Moeller sang songs by English composers as well as the following Americans: Charles Wakefield Cadman, Geoffrey O'Hara, Edwin Schneider and Harriet Ware. H. S. Sammond is the conductor of this club.

**Rosen to Play Abroad**

Max Rosen, violinist, was the soloist with the National Symphony Orchestra last Sunday evening, when he played the Tchaikowsky concerto. This was his last appearance, but one, in America prior to his departure for a European tour, which will comprise a series of concerts through England, France, Holland, Italy and other countries. His first appearance abroad will be in recital in London. Among the orchestral concerts already arranged are several at the Augusteo in Rome, under the direction of Molinari.

**Instruction in Gregorian Chant**

The Pius X Chair of Liturgical Music announces courses during six weeks from July 11 to August 20. There are five separate courses of thirty hours each at the very moderate fee of only five dollars for each course. The instruction will be given at the College of the Sacred Heart, 133d street and Convent avenue. The courses are so arranged that students can take them all if desired. They include instruction for teachers in the Justine Ward Method of teaching music and the Shields Primary Method of Gregorian Chant.

**Brandorff Pupil Makes Fine Impression**

A very successful song recital was that given by fourteen year old Ethel Rabe in South Orange, N. J., on March 31. The varied program which the young coloratura presented proved that she possesses a voice of wide range and pleasing quality. Her diction also was excellent. Miss Rabe is a pupil of Carl A. Brandorff, who was heard in several artistic violin selections and also as accompanist for the young singer. Miss Rabe sang three of her teacher's art songs at this recital.

**Ware-Wells Recital in Albany**

Assisted by Mrs. Horatio S. Bellows, contralto, Harriet Ware, composer-pianist, and John Barnes Wells, tenor, gave a recital of Ware works for the Monday Musical Club, of Albany, N. Y., on March 23. It was a great success in every way, the large and critical audience being extremely enthusiastic, demanding many encores. "Stars" (poem by Joyce Kilmer), Miss Ware's new song, is extremely dramatic, and caused great enthusiasm. The Knickerbocker

Press, of Albany, said of it: "Stars" is a great dramatic song, inspiring and descriptive; Mr. Wells sang it with fire and great beauty of tone." Other music on the program included some of the better known songs of this prominent composer, "Iris" and "By the Fountain" being new, Miss Ware also playing her "Song of the Sea," a piano solo. At the close her song cycle for two voices was given by Mrs. Bellows and Mr. Wells.

**Theodore Van Yorx Conducts**

The Men's Glee Club of Mount Vernon, N. Y., Theodore Van Yorx, conductor, gave its spring concert in the High School auditorium on April 14. The choral numbers under the capable guidance of Mr. Van Yorx were sung with precision and fine tonal balance—"The Trumpeter," Dix; "Here in the Twilight Glow," Bishop; "Thanatopsis," Joseph Mosenthal; "Music When Soft Voices Die," Clarence Dickinson; "Standin' in de Need o' Prayer," William Reddick (with incidental solo by Mr. Van Yorx) this number being redemanded; "On Miami Shore," Victor Jacobi; "The Long Day Closes," Sullivan; "Old King Cole," Forsyth, and "Watchman! What of the Night?" Sargeant. Theo Karle was the assisting artist, whose beautiful tenor voice charmed the large audience. His program numbers were "Care Selve," Handel; "Moon of My Delight," Lehmann; "My Lagan Love," arranged by Harty; "I'll Follow You," Maley; Negro spirituals by Burleigh; "To a Hilltop," Cox; "Twilight," Glen; "Sands of Millane," Stickles, and "Have You Been to Lons," Burleigh.

**Mary Allen Pleases at Waldorf Musicale**

Mary Allen, dramatic soprano and an artist pupil of Mme. Renard, appeared with success at a musicale given at the Waldorf-Astoria Hotel on April 22. Miss Allen sang the "Cavalleria Rusticana" aria by Mascagni, at once revealing a voice of good volume and pleasing, rich quality, which she used with effectiveness. Her singing of the aria showed that she is dramatically inclined and is capable of expressing the beauties of the heavier works. In a later group of four songs by Beethoven and D'Ambrosio and including two Old English ones, she gave further pleasure to her large audience. Her diction and style were good and she has a personality which is charming. Miss Allen was accompanied at the piano by Stuart Ross.

**Minnie Carey Stine Active**

During past years many young and talented singers have been continually climbing the ladder of success, one of them being Minnie Stine. She possesses a rich voice combined with youth and temperament, and interprets with a great deal of intelligence. These points have won for her success wherever she has appeared. Following are some of the engagements she has filled: September 6, Lockport Festival; December 19, Ellis Island; January 10, for the Daughters of Ohio in New York; January 25, an entire recital at Montclair; February 9, Hotel Commodore, where she was soloist for the Fine Arts Club; February 15, a program with Hans Kronold, cellist, at the Arts Assembly; February 20, Pleiades Club; March 7, recital, New York Women's Choir, and on April 6, as soloist at the Rainy Day Club.

**"Bobby" Besler Busy**

Last month "Bobby" Besler—she of the charming personality, the quaint costumes and irrepressible humor—appeared under the auspices of the Rutgers Glee Club, at New Brunswick, N. J. Among her numbers were several written especially for her by Howard McKinney, dean of music at Rutgers. Miss Besler also sang a return engagement last month at Providence, R. I., and so delighted was her audience that she was immediately booked for another appearance this month. She has also filled a number of engagements with clubs in New York and nearby cities.

**Yvette Guilbert Sails**

Yvette Guilbert, after a most successful season in New York with her school of the stage and the numerous recitals of herself and her pupils, sailed for France on the steamship La France on April 20 for a summer abroad. She took with her ten of her pupils who will benefit from the opportunity thus presented to become acquainted with European art under the most advantageous circumstances. Mme. Guilbert will return to America early in September to reopen her school at the Hotel Majestic.

**"An Evening of Song" with Homsted Artists**

"An evening of song" at the Sherman Square Hotel on March 31 proved to be a most interesting recital given by four artist pupils of Grace Farrington Homsted. Those who participated were Marie Keith, dramatic soprano; Lora Delle Northcott, coloratura soprano; Katharine Kirkwood Ivey, contralto, and George Hastings, bass-baritone, each one of whom showed careful training on the part of their mentor.

**Many Concerts for Martinelli**

Giovanni Martinelli, the tenor, will shortly sail for South America. Arrangements have been completed for an extensive concert tour in America on his return next fall, including the following cities: Cleveland, Rochester, Portland (Me.), Dayton (Ohio), Chicago, Montclair (N. J.), Newport News (Va.), Independence (Kan.), and other cities.

**Faas at Bach Festival for Third Time**

Mildred Faas, the soprano, gave a fine recital in Witherpoon Hall, Philadelphia, on the evening of Monday, April 25. She will again appear at the Bach Festival (May 27 and 28), making her third consecutive year as soloist at these important events held annually at Bethlehem, Pa., under the direction Dr. J. Fred Wille.

**Laura E. Morrill Artist in California**

The Los Angeles Oratorio Society presented Henry Hadley's "Ode to Music" in that city on March 4. Lillian Snelling, contralto, an artist pupil of Laura E. Morrill, was heard in the love theme, and according to the Los Angeles Times, her voice was well suited to the mood of the number.

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"Marguerite D'Alvarez not only has a wonderful voice but the highest perfection of art as well. She has 'the divine lust of song,' as someone has expressed it. Her voice soars naturally, easily and without a break from low register to notes that seem to transform her momentarily into a mezzo soprano; and withal it is ravishing in quality, apparently unlimited in quantity, beautifully colorful and always under perfect control."—Troy, N. Y., Record.

"Artists of varying degrees of appeal come and go and leave their impressions, but it is safe to say that the mental picture left by Mme. D'Alvarez is distinctly different from that of most artists, an impression of prodigious gifts, heightened by the effect of an intriguing personality. As an exponent of Debussy she is supreme. Such a combination of artistic singing, depiction of the bizarre moods—and poetic fancies—of this French impressionist, one will seldom find."—Albany Knickerbocker Press.

"It is safe to say that many seasons will come and go before we will hear such an inspired rendition of Debussy's exquisite 'The Flute of Pan.' As much and more can be said of the same composer's 'La Chevelure.'"—Baltimore Sun.

"Mme. D'Alvarez, of striking personality, has a voice of great size, compass, dramatic power and flexibility. Her style and expression arrested and held the attention. Her voice, too, was rich and smooth as well as brilliant, and her work had dash and fire as well as grace. So her recital was among the most interesting musical exhibitions in Baltimore this season."—Baltimore American.

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### Another Young Artist Begins Musical Career

Beginning with a song recital on May 17 at Greenville, Pa., followed by a recital May 19 in Youngstown, Ohio, Florence Hesse, of the first-named city, will thus begin a short Western tour, which will be her maiden "professional" performance. Endowed by nature with a voice of unusual virility, Miss Hesse had the good fortune of having parents who did the unusual thing, namely, equipped their child with a solid musical foundation. The piano was her instrument, and Miss Hesse grew into a performer of splendid worth for her years. She always kept in mind the development of musicianship, so that nothing was too difficult to read at sight.

At a very early age it was evident that the voice would be her means of expression, and not the piano, for, without special training, whenever anything of a musical nature presented itself, little Florence was selected to sing. Mrs. Charles Weick, of Youngstown, was the first instructor, and under her tuition the voice developed rapidly to such a degree that Miss Hesse soon found herself the soloist of both church and synagogue in Youngstown.

In January, 1920, Miss Hesse was placed under the guidance of the eminent New York instructor, Joseph Regneas, with whom she has been working steadily. Mr. Regneas at once pronounced the young lady possessed of those qualities of mind, voice and body essential for a successful career. In little more than a year this mind has largely developed those thoughts so well implanted in youth, and the voice has gained in beauty, depth and volume through greater ease of vocal emission. She will present a program of unusual interest, and while the various numbers never fall below a high standard, they are arranged to hold the interest of the layman as well as the musician.

Love of home prompts Miss Hesse to make her first professional appearance in Greenville, and carries out what has always been her cherished desire, first to shine where the sun first shone upon her. Miss Hesse returns to New York immediately after her tour to continue her studies with Mr. Regneas and fulfill the requirements of the church position which she was recently awarded, in keen com-

petition. Miss Hesse is one of the fortunate few who will accompany Mr. Regneas to the woods of Maine, where serious work fits many artists better to perform their winter tasks.

The program to be presented on this tour, with Harry O. Hirt at the piano, is as follows: Aria from "Huguenots" (Meyerbeer), "She Never Told Her Love" (Haydn),



FLORENCE HESSE,  
Soprano.

"Under the Greenwood Tree" (Arne), "Gia il soli dal Gange" (Scarlatti), "Danza, danza fanciulla" (Durante), "The Message" (Brahms), "Mother, O Sing Me to Rest" (Franz), "Mandoline" (Debussy), "Tes Yeux" (Rabey), "Cradle Song" (Gretchaninoff), "Ma Lindy Loo" (Strickland), "I know a Hill" (Whelpley), "Hayfields and Butterflies" (Del Riego), "Just You" (Burleigh), "Awakening" (Spross), "Dusk in June" (Foster), "There Sits a Bird" (Foote). R. S.

### Jessie Fenner Hill Entertains

The attractive studios of Jessie Fenner Hill, in the Metropolitan Opera House Building, New York, were taxed to the utmost capacity by a number of distinguished guests recently, the occasion being a reception given in honor of Lina Coën, French coach and pianist, with whom Jessie Fenner Hill collaborates. Among the guests were Mme. Gutmann Rice, Clara Kalisher, Florence Turner-Maley, George Shea, Gardner Lamson, Eleanor Ferguson, Alberto Bimboni, Helen Zagat, Claude Warford, Eleanor Owens, Mrs. Justus Sheffield and De L. D. Alexander. A splendid program had been prepared. Amanda Brown, Nannette Guilford, Gertrude Lang, Mabelle Sherman, Jeanette Thomas, Emma Stephens, Julia Silvers and Ruth Watson were the singers whose fine voices and artistic rendition of their songs made a decidedly favorable impression with the

critical audience. Mme. Coën and Mr. Bimboni were at the piano. Over two hundred guests greeted Mme. Coën and Mme. Fenner Hill on this delightful occasion. Mrs. Owen J. McWilliams, Mme. Sasha Alexander, Mrs. David McCrea, Mrs. Julius Gutman and Mrs. Justus Sheffield assisted the hostesses.

### Interesting Program at Kidd-Key College

A program as unusual as it was pleasing was given on Saturday afternoon, March 12, in the Kidd-Key Auditorium, Sherman, Tex., by Jenny Hill Barry, soprano, and Miss Culpepper, contralto, members of Beatrice S. Eikel's Dunning class. As it is the object of the Dunning System to develop a real musicianship and not merely to teach children to play pieces, a part of the course is devoted to the lives of the great composers. The purpose of this program was to acquaint the children with the masterpieces of some of these composers, as a first step toward music appreciation.

Miss Barry is a product of the Kidd-Key College and a recent pupil of Florence Hinkle, and possesses a soprano voice of distinct charm and appealing quality.

The following have completed the normal course in the Dunning System under Mrs. Eikel at Kidd-Key College: Inez Waugh, Muffit Simms, Rosalin Rutland, Helen Jones and Donna Bel Hatten.

### Fort Worth Applauds New York Philharmonic

Fort Worth, Tex., April 16 (by telegram).—The visit of the New York Philharmonic Orchestra here today was a real event in the city's musical history. The day was a full one, beginning with a performance by the Harmony Club, at a special morning musicale, of the cantata "Princess of Ys," by Henry Hadley, associate conductor of the Philharmonic. The work was splendidly sung under the direction of Dr. Carl Venth. At the end there was a real ovation for the composer, who insisted upon Dr. Venth and the executants sharing in the honors. In the afternoon Mr. Hadley lead a special orchestra concert for children, attended by 4,000 youngsters, who made the rafters ring with applause, and in the evening the American conductor won another great success in conducting his own "Culprit Fay." Josef Stransky, the Philharmonic conductor, was also the object of an enthusiastic demonstration after the "Pathetic" symphony, the entire audience standing.

Mrs. J. F. L.

### Piano Recital by Bianca Del Vecchio

Bianca Del Vecchio, a candidate for the artists' diploma at the Institute of Musical Art and a pupil of Edwin Hughes, gave a fine piano recital at the Institute Wednesday evening, April 20. Her program consisted mostly of big numbers which demanded strength and a well developed technic. Her opening number was the Bach-Busoni prelude and fugue in D major, which she played with firmness and abundance of tone. She met all the technical requirements with apparent ease. In contrast to this was the Mozart rondo in A minor. There was delicacy, flowing movement and exquisite shading in this. Other numbers, all beautifully rendered, were sonata, op. 111, Beethoven; ballade, F minor, Chopin; "Kreiseriana," Nos. 2 and 8, Schumann, and etude, F minor, from the Liszt Etudes of Transcendental Execution.

Miss Del Vecchio is truly talented, and should meet with success as a concert pianist.

### Gunster and Stopak Please Elizabeth

Frederick Gunster and Josef Stopak recently appeared in Elizabeth, N. J., and scored individual triumphs. Of the former, the representative local paper, the Daily Journal, said in part: "There is nothing more beautiful than a well trained tenor voice that is naturally clear and rich, and this Mr. Gunster is fortunate in possessing." Of the latter: "His playing was artistic throughout."

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### SCHEDULE OF

## New York Concerts

### Friday, April 29 (Afternoon)

National Symphony Orchestra.....Carnegie Hall  
Mishel Piastro, soloist.

### Friday, April 29 (Evening)

Composers Music Corporation.....Carnegie Hall  
Gravure, Spalding and Ganz, soloists.  
Abram Sopkin (violin recital).....Aeolian Hall

### Saturday, April 30 (Afternoon)

Edna Winston (song recital).....Aeolian Hall

### Sunday, May 1 (Afternoon)

Grand Music Festival.....Carnegie Hall  
Schwarz, Rosen and Sokolsky-Freid, soloists.  
Louis J. Cornu's Orchestra.....Aeolian Hall

### Sunday, May 1 (Evening)

National Symphony Orchestra.....Carnegie Hall  
Monday, May 2 (Evening)

Wilson Lamb (song recital).....Aeolian Hall  
Tuesday, May 3 (Evening)

National Symphony Orchestra.....Carnegie Hall  
Mishel Piastro, soloist.

Italian Musical League.....Aeolian Hall  
Stracciari, Grilli, Paggi, De Regeczy, Guidi and Rotondo, soloists.

### Thursday, May 5 (Afternoon)

Sittig Trio.....Plaza Hotel  
Harriet van Emden, assisting artist.

### Thursday, May 5 (Evening)

John McCormack.....Hippodrome



### Play Stimulates Child's Interest in Music

Mrs. Sasha Votichenko, who is an accomplished musician as well as the wife of the well known Russian composer who is now touring through Southern France, believes that a child's first musical instructor should be its mother.

"Even a woman whose own musical education has been neglected may help toward the musical education of her child during the period of infancy and early childhood," she says. "And this may be done through play and a careful selection of baby's toys.

"It is better to have two or three well selected toys that will help the child in his self development than dozens of meaningless things without any creative or educational value.

"Taras, my own four year old son, has been taught to love music just as he learned to speak a number of languages, without any conscious effort on his part. I began, like most old fashioned mothers, by rocking and singing him to sleep, and I believe that many of the men and women who are said to have an ear for music today have been accustomed to hear slumber songs and tuneful melodies during the first years of their childhood.

"Taras soon tires of the Christmas presents and the birthday gifts that are given to him by his admiring friends—but still he finds inspiration in his little baton, his phonograph with the diminutive records, his tiny piano and a small but perfectly equipped organ, his pet treasure, which is indeed a thing of beauty and a joy forever."

"We have never attempted to instruct baby or to force his interest in any way—we are not aiming to develop a musical prodigy, but simply to encourage a taste for music which will give him an added pleasure in later life. Baby has never shown any signs of unusual talents, but his love for music and rhythm is unmistakable, as he never tires of his tiny records or his little instruments and musical toys.

"Mothers no longer question the established fact that a child's education is best developed through play, but they frequently fail to apply this simple truth. Action games with rhythmic motions, physical exercises given in a playful manner with musical accompaniments, and some games which develop the ear while teaching the child to distinguish between different sounds, are a few helpful ways of directing and stimulating a child's interest in music through instructive play.

"Charles Dickens once wisely said: 'Give me the first seven years of a child's life, and I will prophesy his future.' And it is during these first tender years, when the child reacts so sensitively to his environment, that his life should be filled with the beauty and inspiration of music, poetry and song."

### Daughters of Ohio in New York Hear Roehen

The Daughters of Ohio in New York, Mrs. E. W. Kingsland, president, held their seventh meeting at the Waldorf-Astoria on Monday, April 11. Frieda Roehen, a pupil of Mme. Niessen-Stone, accompanied by Herbert Goode, presented a very fine program. Miss Roehen is a dramatic soprano, possesses a beautiful voice, thoroughly well balanced and of lovely warmth and color throughout. She made her debut in a concert at Aeolian Hall on March 11.

### Moore Is New Chicago Tribune Critic

Edward C. Moore, for many years music critic of the Chicago Evening Journal, will become music editor of the Chicago Tribune on May 15. Mr. Moore has resigned his other critical duties. He is a serious, impartial and extremely well informed critic of music and writes with style and grace.

### Gescheidt Artist Pupils Prominent

Adelaide Gescheidt, creator of dependable singers, announces prominent engagements for her artist students, in part as follows: Fred Patton was engaged for Verdi's Requiem and Parker's "Dream of Gerontius," New York Oratorio Society Festival; Judson House and Mr. Patton are engaged for a tour of Nova Scotia, including the Halifax Festival in April, and also for the Worcester Festival.

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Irene Williams has been re-engaged for the Springfield Festival.

Mr. Patton's singing of sacred solos by Liddle, Hamblen, Mendelssohn and Buzzi-Peccia at the Port Chester M. E. Church, March 13, F. W. Reisberg, organist and musical director, made nothing less than a sensation. All America is fast growing to know this Patton voice, with its splendid power and depth of expression.

## WHAT THE JURY THINKS

[The music reporters of the New York dailies constitute the jury in the appended extracts from reviews which have appeared in local newspapers. Many operas, concerts and recitals are given in the metropolis, and on the following day the writers' views do not always correspond on the merits of demerits of the performers. Thus, this department is conducted for the purpose of reproducing some of the flat contradictions, showing that, after all, the reviews constituted but the personal opinion of the reporter who covers the performance.—Editor's Note.]

### Rudolph Boecho, April 14

**Mail**  
Boecho has developed a more emotional style—temperament added to an admirable technique.

**Journal**  
His tone is small and his technique far from sure, nor is there much compensatory dash or illuminative power in his playing.

### Esther Dale, April 15

**Herald**  
Her voice is of excellent quality and of much power.

**Tribune**  
Her voice is a mezzo-soprano, rather light in texture, especially in its upper tones.

### Augusta Cottlow, April 15

**Mail**  
Her sincerity is of the sort that charms.

**American**  
There was in her performance a certain monotony.

### Guimar Novaes, April 16

**Post**  
She played the "Carnival" as it has never been played here except by Paderewski when at his best.

**Journal**  
And in Schumann's "Carnival" surely there is no new thing to be found under the sun of its bettlemess. Certainly Miss Novaes' search for any was barren.

### Julia Glass, April 16

**Globe**  
She played in acceptable fashion Schumann's concerto.

**Times**  
Unfortunately Miss Glass showed very little comprehension of the poetical beauty of the most poetical of piano concertos.

### Ossip Gabrilowitsch, April 17

**Times**  
Mr. Gabrilowitsch's playing was of his best.

**World**  
Mr. Gabrilowitsch was not always up to his standard.

### Kitty Beale, April 18

**Tribune**  
Miss Beale displayed flexibility and an agreeable quality of tone.

**Times**  
Miss Beale has a voice that might sound more agreeable than it does, and more uniformly upon the pitch, if it were used in a more judicious manner.

### Fannie White, April 12

**Herald**  
The voice is a light soprano of very pleasing quality.

**Journal**  
Mme. White has a high soprano voice thin in texture and not always of musical quality.

### Strong Faculty at Mountain Summer School

The Mountain Summer School of Music, a new summer school which is to open in early July at Birmingham, among the mountains of central Pennsylvania, already gives promise of having a most successful first season.

The location chosen is ideal in every way: an excellent equipment is assured, the climate is delightful, the beauty of the surrounding country an inspiration, and most important of all, there is an excellent faculty. George F. Boyle, the Australian pianist-composer who is already well known in America, will head the piano department; Gustav Strube, conductor of the Baltimore Symphony Orchestra and one of the foremost composers of the day, will have charge of the violin and harmony classes. Gerard Duberta, who was for many years on the staff of the Royal Conservatory at The Hague, will be the vocal instructor, while other teachers have been engaged as assistants. With this exceptionally strong faculty the school's success seems assured.

### Helen Moller to Open School in Paris

Helen Moller, the dancer, sailed on April 20 for Europe, where during the coming summer she will initiate in Paris and London her own system of Greek and classic dancing. This innovation is undertaken as the direct result of urgent solicitations from former pupils now residing abroad, and invitations, no less urgent, from French and English artists and musicians eager to pioneer in their respective countries a system of eurhythmics satisfying the triune demands of musicians, sculptors, and physical culturists.

A permanent branch of the Helen Moller Temple will be established in Paris. The classes there will begin the first of June and continue until the end of September. Twice each month a visit will be paid to London and public recitals given in Queen's Hall.

### Minnie Carey Stine in Demand

Minnie Carey Stine, the possessor of a rich contralto voice and who has filled many dates during the past season, appeared on April 18 at the Munson Institute of Music, Brooklyn, where she rendered a group of songs by different composers. On April 16 at a luncheon of the New York Madrigal Club she sang four songs by Hageman, Hart, Mana-Zucca and Lenormand which she interpreted most artistically.

### Fred Patton for Pottsville

Fred Patton will be heard in "Lochinvar" with the Pottsville, Pa., Choral Society on May 6. Idelle Patterson and George Hamlin have also been engaged for this event. Howard I. Paul, a leading piano dealer of Pottsville, knew Mr. Patton through his former connections with the Autopiano Company, with which concern Mr. Patton was identified for a number of years. Mr. Paul had watched Mr. Patton's success with much interest and was instrumental in having him brought to Pottsville.

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Sweet Little Woman.....John Smallman, Los Angeles

#### Mrs. H. H. A. Beach

The Year's at the Spring.....Emma Roberts, Miami, Fla.  
The Year's at the Spring.....Anna Ruzena Sprout, San Diego  
The Year's at the Spring.....Evaline Hartley, Kansas City  
The Year's at the Spring.....Edith Miller, New York  
The Year's at the Spring.....Elizabeth Wood, Two Rivers, Wisc.  
The Year's at the Spring (Duet),  
Bertha Rund and Louisa Rund Ford, Jamaica Plain, Mass.  
Ah, Love, but a Day.....Florence Hinkle, Philadelphia  
Ah, Love, but a Day.....Anna Ruzena Sprout, San Diego  
Ah, Love, but a Day.....Evelyn Herbert, New York  
Ah, Love, but a Day.....Mrs. Edwin L. Draper, Evanston, Ill.  
A Canadian Boat Song (Duet),  
Monica Graham Stults and Walter Allen Stults, Chicago

#### Gena Branscombe

At the Postern Gate.....Emilio de Gogorza, San Francisco  
At the Postern Gate.....Ernest Davis, Wapeton, N. D.  
I Bring You Heartsease.....Lucy Gates, San Francisco  
I Bring You Heartsease.....Mabel Garrison, Manhattan, Kans.  
I Bring You Heartsease.....Marjorie Davidson, Glenbrook, Conn.  
I Bring You Heartsease.....Bertha Rund, Jamaica Plain, Mass.  
I Bring You Heartsease.....Helen Young, New Brighton, N. Y.  
Serenade.....Esther Dale, New York  
The Morning Wind.....J. Steel James, New York  
Happiness.....Mary Elizabeth Newkirk, San Diego

#### G. W. Chadwick

He Loves Me.....Florence Nelson, Keyser, W. Va.  
He Loves Me.....Eleanora de Cineros, Bridgeport, Conn.  
Thou Art So Like a Flower.....Frederic Warren, New York  
The Danza.....Elias Blum, Grinnell, Ia.  
The Danza.....Elizabeth Wood, Two Rivers, Wisc.  
The Danza.....Mrs. Walter Shea, Glenbrook, Conn.  
Allah.....Elias Blum, Grinnell, Ia.  
Before the Dawn.....Elias Blum, Grinnell, Ia.  
Oh, Let Night Speak.....Elias Blum, Grinnell, Ia.  
Told in the Gate (Song Cycle).....Dudley Leavitt, New York

#### S. Coleridge-Taylor

Life and Death.....Ralph Thomlinson, New York  
Life and Death.....Juanita Blair Price, Palestine, Tex.

#### Ralph Cox

Love Planted a Rose.....Edna Wolverton, Orange, N. J.  
Love Planted a Rose.....Fay Buchanan, Portland, Ore.  
The End of Day.....Edna Wolverton, Orange, N. J.  
The Afternoon.....Edna Wolverton, Orange, N. J.  
To a Hilltop.....Edna Wolverton, Orange, N. J.  
If You Knew.....Mrs. Albert G. Eanand, Stanford, Cal.

#### Arthur Foote

A Song From the Persian (Duet),  
Monica Graham Stults and Walter Allen Stults, Chicago  
A Song From the Persian (Duet),  
Elsa Ward and Louellen Remmy, New York  
I'm Wearing Awa.....Margaret O'Dea, San Francisco

#### G. A. Grant-Schaefer

Giles Scroggins (Old English Melody).....Ivan Benner, Wichita, Kans.  
I Opened All the Portals Wide.....Ivan Benner, Wichita, Kans.  
From Out the Depths.....Mrs. Dennis S. Gent, Evanston, Ill.

#### Margaret Hoberg

A Dream of Other Days (A Trionon).....Patricia Ryan, New York  
Irish Weather.....Mildred Young, New York

#### Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN.  
My Days Have Been So Wondrous Free,  
Ethelynde Smith, Boulder, Colo.  
My Days Have Been So Wondrous Free,  
Laura Littlefield, Dorchester, Mass.  
O'er the Hills Far Away.....Laura Littlefield, Dorchester, Mass.  
From "COLONIAL LOVE LYRICS," edited and augmented by HAROLD VINCENT MILLIGAN.  
Give Me Thy Heart.....Ernest Davis, Delaware, Ohio

#### Bruno Huhn

Invictus.....Emilio de Gogorza, San Francisco  
Invictus.....Wells Clary, Nashville, Tenn.  
Invictus.....Howard J. Gee, New York  
Invictus.....George T. Overton, New York  
Invictus.....L. Louis Gairaud, San Jose

#### Margaret Ruthven Lang

Ghosts.....Ellen Beach Yaw, New York

#### Edward MacDowell

Thy Beaming Eyes.....Mme. Schumann-Heink, Chicago  
Thy Beaming Eyes.....Mme. Alda, New York  
Thy Beaming Eyes.....Harriet O'Connell, New York  
Thy Beaming Eyes.....Walter Haller, New York  
A Maid Sings Light.....Caroline Hudson-Alexander, Boston  
A Maid Sings Light.....Franklin Riker, New York  
A Maid Sings Light.....Ethelynde Smith, New Orleans  
A Maid Sings Light.....Madeline Henri, New York  
Long Ago, Sweetheart Mine.....Caroline Hudson-Alexander, Boston  
Long Ago, Sweetheart Mine.....Franklin Riker, New York  
The Swan Bent Low (From "Four Songs," Op. 56),  
Lucy Gates, Williamstown, Mass.  
The Swan Bent Low (From "Four Songs," Op. 56),  
Franklin Riker, New York  
The Swan Bent Low (From "Four Songs," Op. 56),  
Margaret Lester, Chicago  
As the Gloaming Shadows Creep.....Mary Davis, New York  
Idyl.....Viola Waterhouse Bates, New York  
To a Wild Rose (From "Six Selected Songs"),  
Walter Haller, New York

#### Francisco Di Noguero

My Love Is a Muleteer.....Mildred Bryars, New York  
My Love Is a Muleteer.....Amparito Farrar, Brooklyn  
My Love Is a Muleteer.....Mary Jordan, Fresno, Cal.  
My Love Is a Muleteer.....May Lapridees, New York

#### Edna Rosalind Park

Thou Art So Like a Flower,  
Marie Sidenius Zendt, Washington, D. C.

#### George Siemomn

Baby.....Mabel Garrison, Sterling, Kans.  
(Advertisement)



## There's No Let-Up to Chicago's Musical Season

Concerts and Recitals Continue to Occupy All Available Halls—Kreiser, Dohnanyi, Seidman and Aletta Tenold Among the Performers—"Pilgrim's Progress" Heard for First Time Here—Chicago Musical College Prize Winners—Studio Notes

Chicago, Ill., April 23, 1921.—The musical season here has been extended in the last few years from a six months' to a twelve months' duration; thus the term "musical season" should be obliterated and substituted by the term "musical year." This thought came to mind while marathoning on a windy Sunday afternoon from hall to hall to listen to three distinguished artists and a newcomer, Aletta Tenold. This was Sunday afternoon, April 17—a date to be remembered, as after an absence of some twenty-one years Erno Dohnanyi, the composer-pianist, came back and, under the local direction of Louis Seidman, gave a piano recital at the Illinois Theater. On the same afternoon Fritz Kreisler occupied the Auditorium Theater and Orchestra Hall harbored Sebald, the violin virtuoso, while the young lady above mentioned chose Kimball Hall for her debut.

Sebald was listened to by an appreciative audience, which bestowed upon him marked approbation at the conclusion of each selection, several of which had on this occasion their first hearing. These novelties included Sebald's own "Gypsy Music" and his "Styrienne"—the latter dedicated to his colleague, Fritz Kreisler. The two compositions, as well as his "Viennese Heart," are happy contributions to the violin literature and occupied a conspicuous place on the program, which included, besides the Mendelssohn concerto, op. 64, the Bach andante allegro assai for violin alone, Bruch's "Kol Nidrei," and was concluded with Ernst's "Rondo Papageno." Mr. Sebald has long had the reputation of a master technician of the violin, and he lived up to that exalted position by giving a fully remarkable exhibition, yet besides that wanted technique, he also gets from his violin a beautiful tone, while his interpretation of the various numbers scintillated with his enthusiasm. Sebald has not been well treated since his coming to Chicago, as really his talent deserves better recognition. As a matter of fact, Sebald plays much better today than he did a few years ago, as he has better control of himself, and that exuberance or nervousness, often then manifested, has disappeared and he is today a noble artist.

ALETTA TENOLD AT KIMBALL HALL.

Kimball Hall harbored a large audience to listen to the piano recital given by Aletta Tenold, a young pianist and teacher at the American Conservatory. Due to other duties, the writer was able to hear only the last selection, Liszt's

"Hungarian" rhapsodie, and, judging the newcomer solely by her playing of that number, she has a right to appear publicly—a high compliment nowadays, when unprepared pupils are so poorly advised as to how to spend their money, their time and that of the critics, not to say anything of the deadheads willing to be annoyed with exhibitions such as were encountered several times during the past week. This in no way reflects on Miss Tenold.

ERNO DOHNANYI AT THE ILLINOIS.

Artists of international reputation need to advertise their names constantly, otherwise they are more quickly to be forgotten than local products. Even though Erno Dohnanyi has been well advertised in the past six months, for years previous to his return to America he allowed his name to be remembered only as an excellent pianist and composer, but he did not keep the musical fraternity posted as to his doings, pianistically speaking, in Europe. Although Dohnanyi is today a giant of the keyboard, his management will have to wait until next year to reap financial returns adequate to his talent. This preamble is due to the fact that a very small house listened to the return recital of this master, even though Louis Seidman had advertised the concert broadcast and especially in Hungarian papers. The writer thought that all the Chicago pianists would be on hand, if only to hear the composer play his own rhapsody in F sharp minor, the one in C major, his march (op. 17), E major etude and the one in F minor; but pianists were again conspicuous by their absence—only about half a dozen being noticed on the main floor, and to those collectively is addressed words of praise for supporting, with their patronage, artists such as Dohnanyi, from whom, no doubt, they learned much and from whom they received much enjoyment, as proved by the enthusiastic applause given by those pianists at the conclusion of each number. Dohnanyi's success at the hands of the audience was as spontaneous as well deserved, as not only did he shine in his own compositions, but his playing of the Mendelssohn prelude and fugue in E minor, which opened the program and which was followed by Mozart's sonata in A major, entitle him to record breaking houses when he returns to these surroundings. The program also included numbers by Beethoven, Schubert and Liszt.

KELLEY'S "PILGRIM'S PROGRESS" HEARD FOR FIRST TIME.

The management of the Apollo Club has often been criticised by this office, and probably, due to previous unfavorable notices, the manager thought best not to send tickets for the performance of "Pilgrim's Progress," by Edgar Stillman Kelley, which on Monday evening, April 18, had its first presentation here. If, on the other hand, the management of the Apollo Club overlooked the sending of the tickets, an apology is written beforehand, yet, judging from the unfavorable comment noticed in the daily press on this performance, it seems reasonable to believe that the omission was premeditated. Kelley's "Pilgrim's Progress" cannot be reviewed by this writer since he was not present, but the work is of such magnitude, according to other reporters, that it seems well to reprint in full the article which appeared under the signature of Ruth Miller in the Chicago Daily Tribune of Tuesday, April 19:

The second portion of "Pilgrim's Progress" as conceived musically by Edgar Stillman Kelley fell to the lot of this reviewer last evening. Subtitled "Vanity Fair," it contained most of the reasons why its composer occupies such a conspicuous niche in America's short corridor of musical fame. It has spontaneity, crisp, bright rhythms, color, vitality, charm of melodic line, and clean cut, intelligent workmanship.

The bulk of this section was conventional holiday music with brief interpolations of griefed and righteous themes presumably representative of the supposedly celestial. Thereby preserving the pleasant tradition that all that is delightful is sin and all that is sanctimonious, exalted. It was pageant music, distinctly theatrical in treatment.

Its flagrant operatic and picturesque character puzzled until one read the line in the program to the effect that this musical miracle play had been written with the possibility of its ultimate stage production in its composer's mind.

To put tunes to Bunyan's "Pilgrim's Progress" was a huge and ambitious undertaking. Mr. Kelley accomplished it with the consummate ease and routinized skill of the erudite veteran. But it is

entirely probable that he will find it necessary to use a ruthless blue pencil on its unseemly length.

The Apollo Musical Club, to whom we are indebted for its introduction, gave a meticulous performance of it. With more adequate rehearsals, the singing of the chorus and the soloists would probably have gained greatly in ease, finish and authority. Works such as these cannot be sung overnight, so to speak.

PETER F. MEYER COMPOSES.

Peter F. Meyer, the indefatigable Middle West representative of the MUSICAL COURIER EXTRA, is given space in this letter as the composer of "Love Never Dies," a ballad-waltz, which has just come out in player roll form through the plant of the Billings Player Roll Company, of Milwaukee, Wis. The writer knew several of "Pete" Meyer's accomplishments in the journalistic field, on the baseball diamond and in the pugilistic arena, but the finding on his (the writer's) desk of the roll came as a distinct surprise, as Modest Meyer never revealed to us any musical attainment, until we were confronted with the roll. No more than he boasted of the many medals won on the battlefield, nor of the many stories printed in national magazines, was he willing to admit his talent as a composer. "Love Never Dies," however, although not a masterpiece, to be sure, is from the pen of a man who understands music and who is not lacking in inspiration. Mr. Meyer is a jack of many trades and is proficient in each.

AMERICAN CONSERVATORY NOTES.

Original compositions by members of Mr. Weidig's class at the conservatory formed the program for the recital given April 16 at Kimball Hall.

Heniot Levy, pianist, of the conservatory faculty, will give his annual recital on Sunday afternoon, April 24, in Kimball Hall, under the direction of F. Wight Neumann.

The master classes of the two great artists, David Bispham and Josef Lhevinne, to be held at the conservatory this summer, bid fair to exceed in attendance last summer's master classes from the present prospects. The enrollment thus far is considerably in excess of this time in 1920.

The Phi Beta sorority of the American Conservatory is offering a prize of \$100, open to students of the teachers' certificate class who are partially working their way through school. The competitive examination for this will take place the early part of May.

Philip Warner, pianist and artist pupil of the school, was the winner of the first prize of \$100 in the annual contest given by the Lake View Musical Club this past week.

Advanced piano, voice and violin students furnished the program, April 9, at Kimball Hall. Those taking part were Charlotte Borges, Emily Mick, Helene Grossenbacher, Adelaide Jones, Alpha Roecker, Miriam Herr, Norma Heintz, Helen Pollenz, Mae Williams and Esther Arneson.

The American Conservatory Students' Orchestra, with solo numbers by advanced students of the conservatory, will give the program for the regular Saturday afternoon recital on April 23 in Kimball Hall.

Heniot Levy, pianist, will give his annual recital on Sunday afternoon, April 24, under the direction of F. Wight Neumann.

Helen Grossenbacher, soprano, and Hazel Du Val, soprano, vocal pupils, sang at the Irving Park Woman's Club on April 11.

Julia Ryer, soprano, artist pupil of Karleton Hackett, won the first prize in the annual contest of the National Federation of Women's Clubs, held in Indianapolis, on April 9.

The conservatory announces that Frederik Persson has been reengaged as accompanist for the master classes of David Bispham this summer. A splendidly equipped pianist, Mr. Persson has made a reputation for himself as an accompanist and coach.

Helen How, who was a member of the graduating class in public school music, of the class of 1920, has recently been appointed assistant supervisor of music in the elementary schools of Chicago.

SELY SAMMIS SINGERS IN RECITAL.

Two of the Sibly Sammis Singers—Doris Doe, contralto, and Paul Mallory, tenor—presented last week's program in the Young American Artists' Series at the Fine Arts Recital Hall, Thursday evening, April 14. Besides the duet from "Il Trovatore," each sang three groups of solos, winning much success at the hands of the listeners present.

WHAT CHARLES W. CLARK AND HIS STUDENTS ARE DOING. Charles W. Clark, the baritone, who has been on a concert tour through the West and Middle West, has now returned to Chicago to resume his teaching.

Glen Drake, his artist pupil, appeared in joint recital at the Fine Arts Building with Emma Cumine Brady and was well received by a large audience. Mr. Drake is the possessor of an unusual tenor voice which he uses with splendid artistry. Mr. Drake left the following night for Iowa and Kansas, where he is booked for a number of concerts.

Lorna Hooper Warfield appeared with the Tripoli Temple Band at the Davidson Theater, Milwaukee, Wis., with splendid success on Sunday, April 3. Mrs. Warfield is the possessor of a lovely soprano voice and is another one of Charles W. Clark's promising artists.

Recent engagements of Clay Hart, another one of his successful students, are: Soloist in "Olivet to Calvary," at the Trinity Swedish Lutheran Church; "Redemption," at

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#### CAROLYN WILLARD'S ARTIST PUPILS HEARD.

The recital given by the artist pupils of Carolyn L. Willard at Academy Hall, Fine Arts Building, Friday evening, April 8, was attended by a discriminating audience which was warm in according applause. It may be said that the occasion served to disclose a pleasing program, ambitious enough to convey an adequate idea of the pianistic scope of each participant, reflecting much credit on pupils and tutor. Space is too limited to admit of individual mention of all pupils, but a word must be said in praise of the splendid rendering of the Liszt polonaise by Elsie Simpson.

Miss Willard will teach from June 27 to August 27 at Williams Bay, Lake Geneva, Wis.

#### RESULTS OF COMPETITIONS AT CHICAGO MUSICAL COLLEGE.

The preliminary competitions for prizes in the Chicago Musical College contest were held in Ziegfeld Theater all last week. The prizes for which the students competed were the Mason & Hamlin grand piano, presented by the Mason & Hamlin Company, of Boston; the Conover grand piano, presented by the Cable Piano Company, of Chicago; the valuable French or Italian violin presented by Lyon & Healy, Chicago, and the entire musical education (consisting of two private vocal lessons a week in harmony, composition, sight singing and languages) for the season 1921-22, presented by the Chicago Musical College for competition by vocal students.

The following students were chosen by the judges to appear at the final contest in Orchestra Hall, May 2, when the Chicago Symphony Orchestra, directed by Frederick Stock, will assist: Mason & Hamlin prize—Ernest Bacon, Chicago; William Beller, Burlington, Wis.; Mrs. Walter Brahm, Chicago. Cable Piano Company prize—Adelaide Anderson, Pocahontas, Ida.; Lloyd Brown, Iola, Kan.; Mary Philips, St. Louis, Mo. Lyon & Healy prize—Catherine Wade Smith, Bellingham, Wash.; Glen Halik, La Crosse, Wis.; Anah Webb, Bedford, Ind. Vocal prize—Dorothy Bowen, Lake Bluff, Ill.; Mary Fornes, Canton, Ohio; Olga Gates, Kansas City, Kan.; George Gunn, Jacksonville, Ill.

Edward Collins gave a recital at the Visitation Convent in Dubuque, April 21. Edward D. Martin, vocal student of the College, gave an entire French program at the last meeting of the Nineteenth Century Club; he also gave a program of songs before the University Club for "Gentlemen's Evenings." Rudolph Reuter was soloist at the convention of the Federation of Musical Clubs at the Tri-Cities in June.

#### CHICAGO COLLEGE OF MUSIC STUDENTS' CONCERT.

A number of young and unusually gifted students of the Chicago College of Music, under Esther Harris-Dua's direction, presented an interesting concert with orchestra at Kimball Hall Sunday afternoon, April 10. This concert was but another thorough proof of the splendid training students receive at the College of Music under the guidance of Mrs. Harris-Dua and the other members of the faculty.

There are not many pupils of eleven years who can play movements of the Mozart, Liszt or Saint-Saëns' concertos with orchestra and play them as well as did the youngsters at this concert, which speaks volumes for Esther Harris-Dua and her associates. Those taking part were Rose Penner, eleven years old, who played the first movement of the Mozart D minor concerto; Mary Evans, thirteen, whose contribution was the first movement of the Hummel A minor concerto; Mary Sindler, eleven, who rendered the Haydn D major concerto (first movement); Ruth Emily Parker, ten, who selected the Haydn "Rondo Hongroise"; Wilhelmina Harrison rendered the Liszt E flat concerto; Mayme Miller, ten, presented the first movement of the Mozart D major concerto; Mildred Waldman, a little miss of seven, played a caprice by Sternberg; Ruth Schreiber offered Friml's "Russian Dance"; Mollie Niemkovsky, whose selection was the first movement of the Saint-Saëns G minor concerto, and Miriam Penansky, who closed the program with the Liszt Hungarian fantasia. Birdie Richmond, soprano, lent variety to the program with a vocal selection.

#### MENDELSSOHN CLUB IN CONCERT.

The Chicago Mendelssohn Club, under the direction of its conductor, Harrison M. Wild, gave the third concert of its twenty-seventh season at Orchestra Hall, Thursday evening, April 21. Louis Graveure was the assisting artist, singing four groups in his usual impeccable manner. Mr. Graveure has been heard several times in Chicago this season and on each occasion he has held the interest of his numerous listeners not only through the sheer beauty of his voice, but also through his interesting interpretations, which are often original. To make this point clear, one should hear him sing Tosti's "Good-bye," which was one of his encores. The old popular song as he sings it is rejuvenated, and its rendition by Graveure completely caught the fancy of the audience which showed unmistakably its pleasure by vehement plaudits. Mr. Graveure belongs to that category known as master-singers, a title this baritone well earns, as he fully understands the art of singing. His program was made up of so-called "popular" selections, in which the soloist had full sway to display his remarkable versatility, and he made a palpable hit.

The Mendelssohns were in topnotch form, thus filling equally well their part in the program. In the four numbers from Gounod's "Damnation of Faust" the chorists were assisted by Charles Champlin as Brander and Frank Cooper as Mephistopheles.

#### ROSENFELD PUPIL IN RECITAL.

On April 19, under the management of F. Wight Neumann, Pansy Eleanor Jacobs, pianist, made her debut in recital. Miss Jacobs, one of the star students from the Maurice Rosenfeld Piano School, in Kimball Hall, gave a good account of herself and was warmly applauded by her audience. Her program was ambitious and her playing reflected credit on her teacher.

LOUISE HATTSTAEDT WINTER AND AMY EMERSON NEILL HEARD.

Kimball Hall was packed on Wednesday evening, April 20, when a joint recital was presented by Louise Hattstaedt

Winter, soprano, and Amy Emerson Neill, violinist. Mrs. Winter has made big strides in her art since heard by this writer a year or so ago, and she has probably spent the interval studying intelligently with her mentor, Karleton Hackett, of the American Conservatory. She sang her well built program admirably. Her voice has taken on volume without losing any of its sweetness, and she is today recognized as a mature artist, a full fledged professional, whose appearances should be more frequent. Her enunciation is clear, be it English, French or Italian. Her phrasing is excellent and her stage deportment an example. All in all, she is one of the best young recitalists hailing from this city. She made a distinct success and the thunderous applause given her all through the course of the program attested to the genuine enjoyment of her audience.

Equally successful was Amy Neill, who on each acquaintance impresses more and more favorably, as she played with that mastery and beauty of tone that have placed her in the enviable position she now occupies in the violinistic world. She took the fancy of her listeners, who bestowed upon her their plaudits at the conclusion of each selection. Both ladies were tendered floral tributes over the footlights—just rewards for a profitable evening.

#### WITMARK SONGS USED EVERYWHERE.

A song which is destined to become exceedingly popular for program use is Arthur Penn's "Colleen o' My Heart." Although just recently issued, it has found instant favor with a host of well known artists. At the Edgewater Beach Twilight Musical, April 17, it was sung by Paul Mallory, tenor, as the closing number to his Irish group, and was so enthusiastically applauded that it could easily have been repeated.

Included in the musical program given at the Senate Theater last week was Geoffrey O'Hara's "I Would Weave a Song for You." This number was sung most effectively by Marie Lighthall, whose singing of it created no amount of admirable comment. Mrs. Lighthall also participated in the informal musical hour given each afternoon in the mezzanine parlors of the theater prior to the opening of the regular program, and used then the ever popular "Kiss Me Again" of Victor Herbert.

Among the most popular and best received numbers, which Florence Feilder, soprano, presented during her fourteen weeks' engagement at Hotel MacDonald, Edmonton, Canada, were "The Want of You," "Ma' Little Sunflower," "The Heart Call" and "The Light," all by the well known composer, Frederick W. Vanderpool.

#### ARIMONDI PUPILS ENGAGED FOR SOUTHERN TOUR.

William Rogerson, tenor and artist pupil of Mme. Vittorio Arimondi, will make a concert tour through Kentucky, Michigan and Canada during the months of July, August and September.

#### OUMIROFF RECITAL AROUSES GREAT EXPECTATIONS.

The announcement made in these columns last week of the first recital appearance this season of Boza Oumiroff, the Bohemian baritone, has created a great deal of interest. This is said to be the first appearance in Chicago in a number of years of this celebrated baritone, who on the occasion (Continued on page 45.)

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## NEW YORK CONCERTS

(Continued from page 29.)

for Mme. Tetrassini, "Cristoforo Colombo," "Barbiere," and some songs for Mr. Ruffo, not to mention the encores, and a duet from "Rigoletto" to end with. Tetrassini had all her little tricks hard at work. She kissed a baby, she found Leopoldo Mugnone in the audience and bombarded him with a rose, and she made a little speech, telling the audience she loved it, collectively and individually, although she might be saying good-bye forever. Mr. Ruffo, handicapped by his sex, could not do so much, but he certainly let the audience know that he was pleased with his magnificent reception. It was a very happy evening for both audience and artists. Francesco Longo accompanied Mme. Tetrassini and Charles Gilbert Spross played for Mr. Ruffo. Signor Longo played a solo on the piano and the program forgot to say who played a flute obligato or two for Mme. Tetrassini.

## Verdi Club Concert and Ball

The fourth annual opera and ball of the Silver Skylarks was given by the Verdi Club, Florence Foster Jenkins, president, at the Waldorf-Astoria Hotel, Wednesday evening, April 20. The decorations, the program, and all details represented much work and talent. The emblem of the ball was the sun with soaring skylarks. Among the boxholders were many distinguished guests, and each box bore its own particular banner or insignia. Estelle Christie was chairman of the ball, and Mrs. Arthur H. Bridge chairman of the ways and means committee. Lily C. Mayer (Giglio), the sculptress, was the originator of the ballroom decorations. The very attractive cover design was originated by Florence Foster Jenkins and executed by Annabel Krebs Culverwell.

The first part of the program was the presentation of Verdi's "Aida," with Eugenio Pinelli, musical conductor; Nell Tichenor, ballet director; Charles Trier, stage director, and Claire Spencer, manager. The cast of characters was as follows: Aida, Josie Jones; Amneris, Claire Spencer; Radames, Ernest Davis; Amonasro, Giovanni Fobert; Ramfis, Giuseppe Gravina. All took their parts in an admirable manner, both as to acting and singing. Some especially fine singing was done by the tenor, Ernest Davis. He has a clear and ringing voice, and people marveled at the way he held his high notes, strong and full, with apparently no effort. Josie Jones (Aida) was also well chosen for the principal role. She portrayed her part with remarkable reality, and has a colorful, expressive voice. The duets between Aida and Radames were beautifully done. The dance of the slaves was another fine part. The staging and costuming were elaborate and effective.

A group of songs was given by Renee Thornton (Mrs. Richard Hageman). Her first number, "Chere Nuit" (Alfred Bachelet), was exquisitely sung. She has a clear soprano voice of unusual sweetness and sympathetic quality. She sings artistically and intelligently and with much feeling. Her diction and phrasing are of the best. "Hymne au Soleil" (Alexandre Georges) was sung with power and splendor. Two request numbers were Hageman's "Do Not Go, My Love," and "At the Well," both of which were much appreciated. Richard Hageman played the excellent accompaniments for these songs.

The rest of the program consisted of tableaux and a ballet. The tableaux presented were "The Masked Ball," "Fal-

staff," "Hamlet," "Traviata," "Otello," "Romeo and Juliet" (balcony scene), and "Merchant of Venice" (trial scene). The costuming and posing for all of these were exceptionally good, and they were so artistic that it seemed too bad that the audience could have but a brief glance at each. The tableau and ballet, "The Silver Skylarks," with Florence Foster Jenkins as the Sun Goddess, concluded the program. The airy, light dancing done by the girls in tuis was charming indeed.

The ball of the Silver Skylarks, true to its name, was a happy, brilliant affair.

## BOSTON SYMPHONY TRUSTEES ASK PUBLIC TO RENEW GUARANTEES

Private Subscriptions Inadequate—Seek Pledges of \$150,000 Annually

Boston, Mass., April 24, 1921.—The trustees of the Boston Symphony Orchestra, facing a large deficit for the current season, have given an account of their stewardship in a report issued ostensibly to the subscribers, actually to the public, in which they recount the deficits incurred under their administration, and appeal for annual contributions of at least \$150,000 to meet the apparently inevitable deficits—these contributions to continue until the orchestra is definitely provided with an endowment fund of \$3,000,000.

Appended tables for the three seasons in which the trustees have managed the affairs of the orchestra show that the deficit for 1918-1919 was \$93,000. This was met by about 100 guarantors. The deficit for the following season was \$55,000, which was paid by the same guarantors. The deficit for this year is estimated at \$131,000—an amount exceeding by \$50,000 the pledges of the guarantors. That, in brief, is the reason for the present appeal to the public.

The Transcript of Saturday summed up the critical situation in which Boston's justly celebrated orchestra finds itself, and emphasized the need and the opportunity to preserve this institution. It reads:

Boston has come to the parting of the ways in the matter of the maintenance of the Symphony Orchestra. Our city has been favored above all others in the record up to this time of this famous band. The story of the public-spirited work of Major Henry L. Higginson is known to everybody. Our city has greatly benefited not only in high esthetic enjoyment, but in honor and general reputation, even business reputation, from the control and patronage of this great enterprise by Major Higginson. Higginson is gone; others have worthily carried on his work at great cost to themselves; but the expense of the maintenance of the orchestra has risen enormously, and the time has come when the whole musical public must consider whether it will take up the duty and the honor and continue the record of our city, by meeting now a deficit of \$150,000 incurred this season in the running of the orchestra—at the same time, let us say, that it faces the larger duty and opportunity of providing an endowment fund of \$3,000,000 to make the work of the orchestra perpetual.

The appeal of the trustees for fresh guarantees for the orchestra goes forth not merely to men and women of wealth, but to all citizens who love music and who are proud of their city's reputation. It is possible that the literary sceptre has passed from us, but there is no reason why the artistic preeminence afforded by the fame of the Boston Symphony Orchestra should pass. That may well remain within our grasp, if our people appreciate the situation. On the other hand, if they do not, and if they fail to support the enterprise worthily, the consequence to our city's reputation may indeed be serious. The subject is worthy of every citizen's thought. The efforts of the trustees thus far to maintain the orchestra with full credit to the city have indeed been most creditable, and they have been justified from every point of view. The response to their appeal should convince them, and the whole world, that Boston's star is not waning.

## The Philharmonic on Tour

Saturday afternoon, April 16, found the New York Philharmonic Orchestra at the Mexican border in a concert in the city of El Paso, after a twenty-two hours' ride from Fort Worth across the State which gave O. Henry to his favorite Bagdad-on-the-Subway. In reaching El Paso the orchestra completed the third week of its coast-to-coast tour, and on leaving that city stretches out in a straight line for California, playing two concerts at Tucson and Phoenix, Arizona, on the way.

Sunday afternoon's concert in the Texas border city included the Bach prelude, choral and fugue (Abert), Schubert's "Rosamunde" entracte and ballet music, the Beethoven overture No. 3 to "Leonore," Tchaikowsky's "Francesca da Rimini," and Rimsky-Korsakoff's "Capriccio Espagnol," all under Stransky's direction. In addition to these numbers, Henry Hadley conducted the orchestra in a performance of his rhapsody, "Culprit Fay," played under Mr. Hadley's direction in Carnegie Hall during the past season.

On Sunday afternoon, April 24, the orchestra played, under the direction of Josef Stransky and Henry Hadley, in the Civic Auditorium in San Francisco, Stransky conducting the major part of the program and Hadley directing the orchestra in the performance of a Hadley composition. This concert concluded the fourth week of the Philharmonic coast-to-coast tour.

Reports from box offices en route indicate that the tour of the Philharmonic Orchestra is being materially supported by the communities visited, and the newspapers give evidence of the cordial reception accorded the Philharmonic programs. In most instances the orchestra appears without a soloist, but in several cities assisting artists, chosen by the local managements, have contributed to the concerts. Mme. Frease-Green, coloratura soprano, sang with the orchestra at Lexington, Ky., and Arthur Shattuck, pianist, appeared at Dallas and Fort Worth and will play in some of the Northwestern cities. At Salt Lake the orchestra will have the assistance of a large choir of voices in two concerts at the Mormon Tabernacle.

## Didur for South America

Jose Mardones, the Spanish bass of the Metropolitan Opera, has been obliged to cancel his contract to sing at the Teatro Colon, Buenos Aires, with Impresario Bonetti in the coming summer season and will go to Spain to take a cure. His place has been filled by the engagement of another Metropolitan bass, Adamo Didur. Mr. Didur's daughter, Eva, a dramatic soprano who has gained considerable success in Europe and Poland, will sing with Fortune Gallo's San Carlo Company in America next season.

## Carol Robinson Plays at Spence School

Carol Robinson, the young Chicago pianist whose recital at the Garrick Theater on April 3 aroused much favorable criticism, appeared at Miss Spence's School on the evening of April 18.

## Bush Conservatory Engages Jan Chiapusso

The management of the Bush Conservatory announces the exclusive teaching engagement at the institution of Jan Chiapusso, the Dutch pianist, beginning with the summer term, June 27. Jan Chiapusso's gifts and achievements are of the type which make him akin to Ferruccio Busoni. In fact, critics have called him "a second Busoni"—a title significant of the artist's accomplishments. The discriminating listener finds a similar breadth of style, limitless technical equipment and high musical vision.

The New York and Chicago recitals given in the last two seasons by Chiapusso, and which aroused the enthusiasm of both critics and public, sustained the reputation for virtuosity which had preceded the artist from Europe. One of Chiapusso's recent achievements was a series of ten "historical" recitals given in ten successive weeks, in which he played from memory over 130 compositions—the masterpieces of pianistic literature. The programs ranged from the classics of the pre-Bach period to the ultramodernists—Ravel, Debussy and Albeniz.

Chiapusso will begin his teaching with the opening of the summer session and is announced to conduct the master class for pianists which will be an important feature of the Summer Session.

## Hageman Studio Open Until June 15

This is the first time in a number of seasons that artists and artist-pupils studying with Richard Hageman, prominent conductor, vocal coach and teacher in the art of accompanying, will be afforded the opportunity of continuing their work at his New York studio until the middle of June. Many are, therefore, taking advantage of this opportunity and are busy planning their programs and preparing for their concert, recital and operatic engagements for the early fall.

Upon closing his New York studio on June 15, Mr. Hageman will enjoy a brief motor trip to Chicago, prior to taking up his duties in the capacity of vocal coach and teacher in the art of accompanying at the Chicago Musical College, as a member of the Summer Master School, which term begins on June 27.

## Daniel Mayer Accompanies Levitzki to Australia

Daniel Mayer leaves New York on April 30, en route to San Francisco, from where he will sail with Mischa Levitzki on the steamship Ventura on May 3, for Sydney, Australia. Mr. Levitzki will give at least twenty-five recitals in Australia and New Zealand during the summer under the Tait management. Following the season there Mr. Levitzki will go to Europe for a year of rest and recreation, and will not return to America until the summer of 1922. Although Mr. Mayer has been booking his artists for Australia during the last thirty years, this is the first time that he has gone there himself. He will return to New York in September. During his absence the New York office will be in charge of his associate, Edward W. Lowrey.

## William Zerfi Appears as Soloist

William A. C. Zerfi, the New York vocal teacher, who, owing to the demands of his pupils, rarely appears in public, was induced to sing a group of songs at the festivities given in honor of his sister-in-law, Mrs. Joseph E. Austin, of Bridgeport, Conn., who was sponsor for the S 49, the United States submarine, which was launched on Saturday, April 23. Mrs. Zerfi, who has appeared on many programs with her husband, rendered artistic accompaniments. The occasion of Mr. Zerfi's singing, incidentally, again raised the question of his return to the concert platform, which he has steadfastly refused to consider, feeling that it would take too much time away from his teaching, upon which his entire energy is concentrated.

## Italian League Concert May 2

The concert which was to have been given by Riccardo Stracciari and a number of young Italian artists, under the auspices of the Italian League of New York, at Aeolian Hall, on April 23, will take place on Tuesday evening, May 2. Owing to concert appearances in Canada which Mr. Stracciari was obliged to fill, the date had to be postponed to May 2.

## Benefit Concert for Day Nursery

The Day Nursery Daughters of Israel, founded in 1908, reports a tremendous increase in the number of children it is asked to house for the day. The institution is, therefore, to give a benefit concert at Carnegie Hall on May 1, at which the soloists will be Joseph Schwarz, baritone; Max Rosen, violinist, and Sara Sokolsky Freid, the pianist.

## John Heckle Dead

John Heckle, brother of Emma Heckle of Cincinnati, O., died in that city on April 14, at the age of seventy-four. Mr. Heckle had a great many musical friends and was always much interested in his sister's career.

## Ruth Kellog Waite Sings Grey Song

Ruth Kellog Waite sang Frank H. Grey's "In the After Glow" with much success in Detroit at the Strand Theater during the week of April 3. The number was given with an elaborate stage setting.

## Mme. Bogislav Off for London

Ruano Bogislav, wife of Riccardo Martin, of the Chicago Opera, sailed for London April 26 to appear in recitals of her celebrated gypsy and Slavic folk songs.

## Pauline Du Clos to Tour

Pauline Du Clos is completing a tour of twenty concerts through the southwest, and will play at Bethany College, Lindsborg, Kan., on May 2.

## Abram Sopkin to Give Recital

On Friday evening, April 29, a violin recital will be given by Abram Sopkin at Aeolian Hall. An interesting program has been arranged.



REINALD WERRENATH.

Who scored one of the greatest successes of the American artists who went to England last spring on the American artists' tour which was termed by the English press as the "American Invasion," is one of the few artists to be requested to return this season. So insistent have these requests for Mr. Werrenrath's reappearance been that Mr. Adams, his manager, has cancelled the baritone's June engagements in this country in order that two or more recitals could be arranged in London. Consequently Mr. Werrenrath's 1920-21 season of ninety-five dates will be interrupted in May for a spell of five weeks, just long enough for him to remain in England for the June recitals. He sails May 21 on the Rotterdam, arriving in time for rehearsals for his first recital in the English Capital on June 6. A second is scheduled for June 18. Both will be held in Wigmore Hall. Mr. Werrenrath sails for home the end of June, as he must be back in the United States for summer engagements, the first three being July 6 in Kent, Ohio, the 8th in University, Va., and on the 11th he will begin a Western tour, appearing in a recital at Winona Lake, Ind.



# MUSIC AND PUBLIC EDUCATION

By **GEORGE H. GARTLAN**  
Director of Music in the Public Schools of New York City

## RATING THE MUSIC MEMORY

The Value of Music Memory Contests and the Effect of Concentrated Effort

For several years past the elementary schools of the United States have been doing progressive work aiming toward the incorporation of the appreciation of music as a required subject in the elementary curriculum. School music, per se, is usually considered an eight year course in sight reading. The abuse of the technical emphasis has been the main point of destructive criticism. If intensive study in any one subject is the goal, and results are not commensurate with the effort, then the subject is always open to criticism.

It seems to be setting a false standard when we overlook the importance of music as a subject, and confine ourselves to one branch of study. It is generally considered that the object of school music is to create a desire on the part of the children for further investigation and pursuit. And with this object in view it has been necessary to devote some of the time, generally sixty minutes per week, to the study of music appreciation by means of the player piano, reproducing piano, phonograph, and, where possible, the actual rendition of the music by artists.

### WHAT HAS BEEN DONE.

No one can question the success of the music memory contest. The only real objection raised is that the very word contest presumes that competition, rather than knowledge, is the main object. This is not entirely true, although there have been many abuses in the practice of this great work. It is safe to assume that the majority of school systems throughout our country have accomplished a definite program. The children of this generation are far more intelligent regarding music than the children of previous generations. The development of science has aided in this, and it is not altogether a teaching proposition. School systems that have been fortunate enough to include this work as part of the prescribed course of study are not only enthusiastic, but also anxious that the good work be carried on universally.

A report on these school systems would be too big to incorporate into an article of this nature, but the fact remains that it has been done, and is a matter of public record.

### WHAT IS BEING DONE.

During the past two or three years the larger school systems have been making a concentrated effort to apply correctly the principles underlying the whole motive of training the musical memory. The old fashioned ear training served its purpose to a certain extent; that is, it made for a certain form of efficiency in the technical mastery of music. But it had its decided limitations, because it did not cover the subject in the broadest sense.

The proper arrangement which shall eventually become the ultimate object has been a matter of considerable discussion. When we consider that we are dealing with the immature mind, the problem narrows itself down to the following question: "What music shall we give to the children which shall be sufficiently potent to merit the quality of everlastingness?" It is unfair to assume that whatever musical impressions they may gain will be transitory.

In the New York City public school system considerable time, both during and after school hours, has been occupied in training the children in the subject of appreciation in music. The main object of the whole movement has been to carry this desire into the home and not confine the study of music to the schoolhouse. The most important issue is that the cultural side of the subject shall have predominance over the technical side. And while we may be accused by some of indulging in high sounding phrases rather than in practical adherence to specific problems, we feel that we are justified in attempting to maintain the idealistic and spiritual elements which music should possess.

### THE SMALLER COMMUNITY.

The music memory contest in the small community always enjoys a greater degree of publicity than in the larger cities. In addition to training the children, it enlists the cooperation of the local authorities. Frequently chambers of commerce, industrial corporations and similar organizations are more than anxious to maintain interest by awarding prizes. The personal element of the pupils and the child is more forcibly acknowledged, and a well defined result accomplished. It is easy to enjoy a follow up system on the child and determine what the actual mental reaction is to this type of training. It brings the teacher into prominence and makes the public appreciate that there is a real musical training going on.

### THE LARGER COMMUNITIES.

The above is not quite true in the larger communities. Frequently it is necessary to turn to the individual to accomplish the personal result. Federations of music clubs, local organizations, etc., figure only in the community in which they operate, and have not the city wide relationship which one usually expects from the smaller community. The final effect, however, is the same.

### THE ULTIMATE OBJECT.

As stated above, the ultimate object is not only to teach appreciation of music, but also to make certain that this music is carried into the home, and, before the children leave school, to insure ourselves of the fact that sufficient interest has been aroused to maintain a really helpful attitude toward the subject. What, then, shall we give them in the way of music? Is it sufficient to select arbitrarily one hundred musical compositions, or should these hundred be selected with the idea that a complete knowledge of this music shall be merely an entering wedge to the greater and broader field which is always open, as a great pleasure ground for those who are willing to learn. If the above

be true, then it means even a limited acquaintance with the following:

1. The simpler instrumental forms for solo instrument—piano, violin, cello, harp, etc.
2. The field of concerted music represented by the symphony orchestra.
3. The vocal selections from the standard operas, including the light opera as well as the grand opera.
4. The music of the church, idealized through the oratorio form.
5. A knowledge of the best song literature in our language and the language of other nations.

Along with these there should be a constructive analysis in story form accompanying each composition, and some knowledge of the life and influence of the composer. Even the great compositions can be reduced to words of one syllable. Simplicity should be the keynote, and any teacher of music who fails to recognize this great fact is doing almost an irreparable harm to the very subject he worked so earnestly to protect.

## BAND MEN OF NOTE

(Continued from page 14.)

he went. Probably never seeing them again made no difference to him. If we stopped to rest, Jim was always off in the crowd, shaking hands, talking, getting acquainted, running to catch up again when we started off. When we'd get back he'd have had the best time, and we'd say, 'Well, we wish we had your nerve.' He'd talk to anybody, young or old, black or white. Didn't make any difference to him. 'Doesn't take nerve,' he'd say. 'Look at my good looks.' You couldn't make him mad. Nobody ever wanted to. Best-natured kid you ever saw, always talking, always laughing, getting a joke off on somebody. Anything you'd say to him he'd take as a joke and expect you to do the same. Never stopped talking. Why I mind one night we left the band-room early in the evening and did not get back until two in the morning, and he was talking when we left and when we got back, and he'd never stopped the whole time we'd been gone. He was a wild one, he was, but a clean kid, never drank; never had any trouble with him talking rough. Just full of 'pep.' Never tired. But I remember one trick he pulled off on us all right. It was practice night and Jim had something doing somewhere else. He came down to the room to beg off. Didn't have any excuse, but he was

determined to go, so he came in all in a rush, out of breath: 'Say, fellows, I can't practice tonight. Strangest thing happened to me today. Went home from work, practiced an hour, laid my music down, and when I went to get it the dog had eaten it all up, tore it all to pieces,' and 'Greeny' was off. But somehow he was around the next time with his music all right.

'Why did we call him 'Greeny'? Oh, in those days we never said foreigner. We called them all greenhorns. His uncle went by the name of Greenhorn Davis, and when Jim came along we just passed the name on to him and shortened it.

'I'll never forget the night Jim left Sharon. It was practice night. Jim came into the band-room, shook hands all around, 'Good-by, fellows. I'm off on the next freight to Pittsburgh. Don't know whether I'll ever see you again or not, but if I do I'll be just the same.' And he would. When the 9:30 or 10 o'clock freight on the Pennsy came along, Jim was aboard.' And there again he and the President have something in common, for the latter is said to have once "bummed" his way to Cleveland to see "Macbeth" played.

## Eastman School to Have Finest Plant

The Eastman School of Music of the University of Rochester, the full title of the educational enterprise to which George Eastman has given \$4,500,000, is one of the most important musical projects now under way in this country. Dr. Rush Rhees, president of the university, in an address before the National Music Teachers' Association, thus summarized the origin, plan and progress of the enterprise:

It is the outgrowth of a private school established in 1913 by Alf Klingenberg and Herman Dossbach under the title of the Dossbach-Klingenberg Institute of Musical Art. This school grew steadily in numbers and public estimation, with steadfast loyalty to the highest standards of musical art.

Interest in its work and its possible influence led Mr. Eastman in 1918 to acquire the property and corporate rights of the Institute and present them to the University of Rochester for, a university school of music, and in 1919 he undertook to provide the new university department with a new ideally equipped building and a generous endowment. The building which is now in process of erection will furnish offices, studios and class rooms for a large school of music, a small hall seating 500 persons for recital and chamber music and a large music hall seating 3,300. This building will be one of great beauty, and it will have the most perfect acoustics, ventilation, lighting and equipment that can be obtained. The new buildings and the land on which they stand will cost approximately two million dollars. A still larger sum has been given by Mr. Eastman to the University for an endowment for the school.

The Music School will have accommodations for approximately 2,000 pupils, and the Music Hall to be erected will be equipped for motion pictures and will also have a stage on which grand opera can be given, and one of the finest organs in the world, costing \$75,000. Kilburn Hall in the Music School will also have a superb organ. The entire frontage of the building will be of variegated Indiana limestone, with a granite base, while other exteriors will be of pressed brick trimmed with limestone.

Construction is already well along and it is hoped to have the building ready so that it can be opened by October. The uncertain element is the strike in the building industries which is tying up all construction in Rochester.

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## 503rd Concert at Sterner School

Much fine music has been presented for the public during Music Week and the Sterner School (the New York School of Music and Arts), on Riverside drive, has added its bit. A special program in honor of Music Week was given there on April 21, a very large number attending. Frank Howard Warner, of the faculty, began the program with an organ selection, Bach's prelude and fugue in D minor, played in good style. He also offered one of his own compositions, "Allegro con Spirito," which was greatly appreciated. Sophie Russell's brilliant coloratura voice was heard in two arias, "Caro Nome" from "Rigoletto" and "Ah, fors e lui" from "La Traviata." She sings with much temperament and dramatic expression. Ruth Klein played a piano solo, "Perpetuum Mobile" (Von Weber), with clarity, evenness and assurance. Gladys Birkmire revealed a sweet and expressive voice in her singing of "Evening Song" (Hallet Gilbert) and "Yesterday and Today" (Spross). It is a real treat to listen to one who sings so naturally and beautifully as Elizabeth Pachinger. Her voice is colorful and sympathetic, her diction is good, she sings with sincerity and understanding, and her appearance is most winning. Her groups included "A Memory" (Rudolph Ganz), "For Love's Sweet Sake" (William L. Wood), and "A Spray of Roses" and "Beyond the Dawn," both by Wilfrid Sanderson.

Carmen Asensio gave a brilliant interpretation of "La Partida" (Alvarez) in Spanish. She has a very beautiful soprano voice, as well as an attractive personality. Florence Church played Chopin's polonaise in A flat with dash and

fervor, having a good technic. "Nymphes et Sylvaes" was delicately and prettily sung by Bettie Rosalsky. Theresa Lautz has made a decided gain in her vocal study, which showed in her singing of "The Gardener" (Neidlinger) and "One Golden Day" (Fay Foster), both being beautifully given. Mary Calabrese displayed real talent in her playing of Liszt's twelfth Hungarian rhapsody; she plays with power, has technical facility and good interpretation. Amelia Marcus sang "Calling Me Home to You" (Francis Dorel) and "All Joy Be Thine" (Wilfrid Sanderson) delightfully. A violin solo, "Scene de Ballet" (De Beriot), played by Richard Principale, added in variety and interest, and was tastefully and well executed. Rose Vivola played "Valse Caprice" in A minor, No. 6, from "Soirees de Vienne" (Schubert-Liszt), with buoyancy and good expression. Helen Wolvertan at the piano supplied very sympathetic accompaniments.

## Activities at the Mannes Music School

The culmination of a recent concert series at the David Mannes Music School came on Sunday evening, April 17, in a recital of chamber music works by a quartet comprising David Mannes, Wolfe Wolfensohn, Reber Johnson and Emeran Stoeber, assisted at the piano by Walter Damrosch. To the quartet in A minor of Schumann the players brought, besides a finished ensemble, a verve and rhythmic vitality all too frequently missed in chamber music playing, and with the pianistic cooperation of Mr. Damrosch in the quintet for piano and strings of César Franck they carried the appreciative audience to heights of enthusiasm.

In accordance with the credo of Mr. and Mrs. Mannes, the directors of the school, the building on East Seventy-fourth street has become more than a place where music is taught; it is in many senses a real center of cultural interest, not closely confined. On Wednesday evening, April 20, an appreciative audience of advanced pupils and friends of the school listened to a scholarly and yet delightfully informal lecture on the "Science of Sound and Its Relation to Music," delivered by Leopold Damrosch Mannes. Mr. Mannes approached the subject of the material nature of sound and its application to architectural acoustics from a point of view essentially scientific and thorough in detail, but the musical listeners had no difficulty in following with clearness his discourse and went away with the usual heterogeneous notions of the physical nature of music much clarified.

## Sundelius a Fine Marguerite

Marie Sundelius, soprano of the Metropolitan Opera forces, had the misfortune to make her first appearance as Marguerite in "Faust" at the opera on a recent Saturday night, which, as many know, is more or less an off-duty night for the critics, so the notices of her splendid performance were missing from some of the papers. The critics who did review her performance, however, gave superlative praise to her work in this storied role, as, for instance, the New York Times which in a sentence declared that she made "vocally, as well as visually, a charming Marguerite." Pitts Sanborn, in the Globe, termed her performance "notable"; and when one stops to consider the long line of illustrious portrayals of this famous role since the golden days of Melba and Emma Eames, this is indeed worth recording.

Outside of the opera, Mme. Sundelius' activities are proportionately on the increase as her deserved popularity grows. This month, besides finishing her duties at the Metropolitan, she has been engaged to sing in Springfield, Mass., at Carnegie Hall, New York, for the Swedish Glee Club of Brooklyn, and at Milton, Mass. Directly after these appearances she will sing at Lowell, Mass., as one of the featured soloists at the Kalamazoo, Mich., Festival; at New Britain, Conn., and Evanston, Ill.

## Free Tickets for Columbia Concerts Ready

Tickets for the fourth season of concerts by the Goldman Concert Band, under the direction of Edwin Franko Goldman, to be given on the Green at Columbia University, are now ready and may be had free upon written request to "Summer Concerts," Columbia University, New York City. The only requirement is that a self-addressed, stamped envelope be enclosed with the request.

The season will last twelve weeks, beginning on June 6 and ending September 2, and tickets for the entire season will be provided for those who write for them.

These concerts are supported through subscriptions ranging from five and ten dollars up. Unusual preparations have been made for the coming summer and besides the Goldman Concert Band, which has achieved such phenomenal success, a noted soloist will appear at each concert.

## Reception-Musical at the Soder-Hueck Studios

On account of Music Week, Mme. Soder-Hueck, the well known New York voice trainer and coach, entertained Wednesday evening, April 20, at a reception-musical at her spacious Metropolitan Opera House studios. Some very good voices of different type and character were heard, displaying the Soder-Hueck method of teaching and bel canto vocal art.

Edgar Gray, a bass of rich quality and splendid range opened the program with the "Armorer Song" from "Robin Hood," revealing ease in delivery. He later sang an old Italian aria and "For You," by Montague, ending with a splendid low note.

Ronald Vanderboet, a young lyric tenor, sang D'Hardelet's "I Know a Lovely Garden" and "Ah ma pari" from "Martha" with a voice of light quality, yet very appealing, and splendid high notes. Josephine Di Martino, a young Italian soprano only sixteen years of age, surprised her hearers with the rendition of "Vissi d'Arte" from "Tosca." She also sang "Il Baccio," Ardit, with flexible voice and in charming style and manner, ending with a high D.

Florence Barton, a mezzo-alto of warmth and richness, gave a group of three songs—"Calm as the Night," "Indian Love Song" and last but not least Frank La Forge's "I Came with a Rose"—in very winning style. Evelyn Blow proved to be a lyric soprano of merit. She sang two songs—"Where Blossoms Grow," by Sans-Souci, and "In My Garden," by Little. The laurels of the evening went to Marion Lovell, a coloratura soprano of splendid ability and experience, perfectly at home on the concert platform. She first gave "The Pearl of Brazil" with flutelike effect and purity of tone, reaching the F above E with extreme ease. She was heard in addition in two songs as encores. The program ended with a piano solo, Rachmaninoff's prelude played in masterly style by Clara Gelb, pianist. Afterward refreshments were served and the guests enjoyed the evening immensely, congratulating Mme. Soder-Hueck on the splendid singing of her pupils.

## Reed Miller's Summer School at Lake George

To the host of admirers of the art of Nevada Van der Veer and Reed Miller it will be welcome news to know that they will have a summer school for vocal study at Lake George, N. Y., for the months of July and August. Lake George has often been called the most beautiful summer resort in America, and Bolton Landing, where the Millers have a charming place, is one of the most beautiful spots on the lake. Their house is adjacent to the estates of many prominent New Yorkers, including Dr. Stires of St. Thomas' Church, and Sydney Homer. With Nevada Van der Veer and Louise Homer in such close proximity, it would seem as if the summer center of contraltodrom had indeed moved to northern New York. The Millers will accept a limited number of pupils. Instruction will be combined with an ideal vacation for the students in health giving and inspiring surroundings. Mme. Van der Veer's work and that of her husband, Reed Miller, is too well known to need any additional praise here. It is sufficient to say that their addition to the ranks of the really worth while teachers of voice during the summer months is a notable one. Incidentally, as many know, the Millers already enjoy an enviable reputation as teachers.

## Percy Grainger Scores Triumph

During the week of April 17 to 24 (Music Week) Percy Grainger, the eminent composer-pianist, appeared four times daily as soloist at the Capitol Theater, New York, under the auspices of the Duo-Art. Mr. Grainger played to capacity audiences at every performance, rendering as encores "Turkey in the Straw," by Guion, and several of his own compositions, including "Country Gardens," MacGuire's "Kick" and the "Gum Suckers' March." Following his successful appearance at the Capitol Theater, Mr. Grainger left for an extended concert tour lasting until June. Among his appearances on this tour are: April 28, in Jersey City, N. J.; April 30, Rochester, N. Y.; May 13, Hibbing, Minn.; May 16, Missoula, Mont.; May 19, Bozeman, Mont.; May 24, Lincoln, Ill., and on May 27, in Evanston, Ill. At this last appearance Mr. Grainger will be soloist with the Chicago Symphony Orchestra at the Evanston Festival. He enjoys the distinction of being the first pianist ever engaged as soloist for one of these festivals.

## Greta Masson Off for the South

On March 26, Greta Masson gave a song recital in Greenwich, Conn., which was such a success that she was immediately engaged to give another one there in June. This week Miss Masson leaves for the South, where she will take part in the festival at Converse College, Spartanburg, S. C., on May 4, 5 and 6. She will sing the parts of Ellen and Mallika in the "Lakme" performance on May 5, and will appear as soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, on May 6. Miss Masson will fill other engagements while she is in the South, one of the most important being as soloist again with the Russian Symphony Orchestra in Columbia, S. C., on May 7.

## L. E. Behymer Passes Crisis

A telegram received by the MUSICAL COURIER states that L. E. Behymer, the well known Western manager, who has been ill, has passed the crisis and the doctors say that the only thing necessary now for his recovery is a month's complete rest.

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SEASON 1920-21

TOUR OF PACIFIC COAST AND CANADA

The Journal, Kansas City, Mo., Feb. 24, 1921.

Mr. Cronican, in the double role of soloist and accompanist, filled both with much credit. Chopin in Ballade, Impromptu and Polonaise formed his groups last night.

He plays with deliberation, care and authority rather than with airy impulse. His fingering, without being heavy, is vigorous and well schooled.

The Bee, Omaha, Neb., Feb. 17, 1921.

Mr. Cronican, last but not least of the trio, played the piano in very interesting, musical and individual fashion. He has a well-developed, comprehensive technic, which he uses in giving expression to ideas of no doubtful value. His melodies sing, his rhythms have life, and his interpretations, temperament. His seriousness is indicated by his choice of numbers. Chopin's Ballade in F minor, Impromptu in F sharp, and Polonaise in A flat.

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## CHICAGO

(Continued from page 41)

sion of his former visits to America was cordially received by public and press. During his residence in Paris he has sung in almost every capital of Europe and has won fame and distinction everywhere. His chateau near Versailles has been the scene of many a brilliant gathering of musicians and diplomats.

Oumiroff had many important activities during the world war as president of the Czecho-Slovak Society of France, and on his recent arrival in New York was greeted by deputations of that nation.

Ella Spravka, who in private life is Mme. Oumiroff and is well known in Europe as a brilliant soloist, will play the accompaniments for her distinguished husband.

Both artists have been engaged to teach at the Bush Conservatory in the forthcoming season.

## HANS HESS TO HOLD REPERTORY CLASSES.

Finding considerable interest in repertory work, Hans Hess, the prominent cellist and teacher, has arranged to hold repertory classes during his summer season at his studio, 522 Fine Arts Building. He will devote his summer teaching entirely to advanced students.

## CLARK TO STAY AT BUSH CONSERVATORY.

Some time ago Charles W. Clark announced that at the end of this season he would leave the Bush Conservatory to open his own private studio in Chicago. Mr. Clark has reconsidered the arrangement and has decided to remain with the Bush Conservatory for several years to come.

## CZERWONKY TO TEACH AT BUSH CONSERVATORY.

Richard Czerwonky, violinist, will teach at the Bush Conservatory this summer.

## AMERICAN CONSERVATORY RECITALS AND NOTES.

Adolf Weidig, who has directed the artistic development of a host of the most gifted aspirants for honors in the field of musical composition, presented at Kimball Hall a program of original compositions by members of his overflowing classes, which again demonstrated convincingly what results may be accomplished by a master instructor. The program included groups of artistically conceived songs of outstanding originality, piano numbers representing various styles of composition, ensemble numbers for harp, cello and flute, several charming violin numbers and a trio for piano, violin and cello.

An interesting feature was the personal participation of the authors in the performances. The composers represented were Ethel Lyon, Elizabeth Carpenter, Cora Willia Ware, Jule W. McNair, Helena Stone Torgerson, Alice Barnett, Hilbert Earl Stewart, Mischa Kottler, Eyvind Bull, Clarence Mayer and a Dominican sister.

George Smith, baritone, artist pupil of E. Warren K. Howe, was the winner of the \$50 prize in the contest given under the auspices of the National Federation of Musical Clubs two weeks ago. Last week he again came out victorious in the district contest held under the auspices of the National Federation of Musical Clubs, in which contestants of Illinois, Indiana, Wisconsin and Michigan took part. Mr. Smith will represent the central district at the final contest to be held in Davenport, Iowa, in June.

At the final contest by selected music students arranged by the Lake View Musical Society, Phillip Warner, a pupil of the American Conservatory, was awarded the first prize of \$100 to be applied on his musical studies.

The final examinations in the normal department of the American Conservatory will be held on Monday and Wednesday, May 9 and 11. The public piano contest for playing at the commencement exercises of the Conservatory will take place in Kimball Hall on Saturday afternoon, May 14.

One of the special features of the summer course in public school music will be the lectures on Musical History and Appreciation to be given by Anne Shaw Faulkner-Oberndorfer. These will be illustrated by special Victrola records, stereopticon view and the Ampico player piano.

Emily Roberts, organist and artist pupil of the school, has recently been engaged as organist at the Wicker Park Lutheran Church, Chicago.

## HARRY WEISBACH RESIGNS.

Harry Weisbach, for several years concertmaster with the Chicago Symphony Orchestra, has resigned from that organization due to the fact that he wants to devote all his time to concertizing.

## CIVIC MUSIC ASSOCIATION'S ANNUAL FESTIVAL.

The annual festival of the Civic Music Association was held in Orchestra Hall on Wednesday evening, April 20. The combined children's choruses of the association, the Florence Nightingale chorus and the Civic Orchestra took part.

## SYMPHONY CONCERT.

In Orchestra Hall on Friday afternoon and Saturday evening, April 22 and 23, the last of the Chicago Symphony Orchestra's regular subscription concerts of the season took place. The program included the overture to Beethoven's "Coriolanus," Brahms' symphony No. 4, E minor; Holst's "The Planets" and Siegfried's Death Music "The Ride of the Valkyries" and finale from Wagner's "The Dawn of the Gods." This last concert reached the high water mark of the season which closed triumphantly for the orchestra and its leader.

RENE DEVRIES.

## Mme. Stepanoff's Summer Course

Varete Stepanoff, the eminent pianist and pedagogue, who, prior to locating in New York, has been active professionally in Vienna and Berlin where she had a big following, has been prevailed upon to teach during the summer months, at her New York studio, 320 Riverside Drive. As Mme. Stepanoff will accept only a limited number of serious students for her special summer course, applications for acceptance should be made at once.

## Graduate Recital by Edmon Morris Pupils

A graduate voice recital was given by two of the pupils of Edmon Morris, dean of the School of Music, Converse College, Spartanburg, S. C., on March 21. The program, rendered by Buena Vista Brabham, mezzo soprano, and Margaret Porter, soprano, was made up of two groups of songs by American composers and duets and arias by Grell, Bizet, Weber, Gounod and Caracciolo.



Cleveland Plain Dealer, April 11, 1921.

Mr. Kerekjártó is rivaled by few of his colleagues in the completeness of his equipment. His facility is astonishing, his tone remarkable for purity and sweetness and of great volume and his intonation is infallible.

In the Mozart concerto we came to know Kerekjártó, the musician. The adagio and the minuet from this work were played with rare refinement of style, with exquisite shading and with faultless phrasing. Not less noteworthy was a Chopin nocturne, with its lovely suavity of tone and its subtly rounded periods.

Mr. Kerekjártó's success was well merited.

In the evening that amazing young Hungarian, Duci Kerekjártó, played a return engagement and again delighted his hearers with some of the best violin playing of the entire season.

From a purely classical point of view, the Mozart concerto in A major permitted him to demonstrate his mature musical conception, something quite beyond his years. There was intelligence back of his playing of this selection as he bowed luscious, beautiful tones of rare beauty, technically flawless and of pristine purity.

Kerekjártó has everything that one demands of a great violinist.

Detroit Daily Times, April 16, 1921.

Duci Kerekjártó wields a magic bow. When he played the vivid works of Sarasate his auditors were enraptured. No less were they charmed by his renditions of compositions in quieter moods. He gave to the oft-heard Schubert-Wilhelmj "Ave Maria" as much individuality as to the "Child's Dream" of his own composition.

He hypnotizes, he intoxicates, he enraptures with the celerity of his technique and the grace of his interpretation. There is soul and temperament in Kerekjártó, qualities denied us in the more sober virtuosity of the Russian young men who have recently come to our shores. He is emotional, he charges every bar he touches with his emotion, yet he is not sentimental and there is refinement there.

The Detroit Journal, April 16, 1921.

Duci Kerekjártó, a 20 year-old marvel from Budapest, played upon his violin and wrote himself into local musical history as one of the truly thrilling musicians of recent seasons.

Kerekjártó is the kind of a fiddler one reads about in books, but seldom sees. You can find him in the short stories of Thomas Hardy or in the fabled figures of Paganini and Sarasate. He has the tone of a Kreisler in that it is deep and rich and sonorous and sure, and he has a technique that outdazzles Heifetz.

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### Ruth Lloyd Kinney's Success with Strickland Song

After Ruth Lloyd Kinney had introduced Lilly Strickland's song "Wait Till Your Ship Comes In" so successfully in Philadelphia, Hinds, Hayden & Eldredge, Inc., the New York publishers, received the following letter



RUTH LLOYD KINNEY.

Who is winning success with one of Lilly Strickland's songs.

from the singer: "I was so delighted with the way that 'Ship' went that I could not resist wiring you about it. You see I was booked to sing the 'Samson' aria and another song. Monday afternoon the aria went fine but the song fell flat—no pep to it. Result: a conference was held in the manager's office after the matinee and the result of the conference was Ruth Lloyd Kinney saying that she had a song that she knew would 'go big.' 'Bring it in!' said the manager. So on went 'Ship' that night. And some applause!! The whole of the Stanley Company officials were in their box and they heartily approved, both verbally and applaudingly. Said the manager: 'You picked a good number in "Ship." Now just before I go on they throw my name and the titles of my selections on the screen. Furthermore, the ushers tell me that they have had numerous people ask who composed 'Ship' and people go out whistling the chorus. I am really delighted about it, because I did not really expect to have the opportunity of singing one of your numbers this week."

Mr. Roach, of the firm of Hinds, Hayden & Eldredge recently received a note from Fred Day, manager and director of Francis, Day & Hunter, the London distributors of the song, in which he said that they were advertising "Wait Till Your Ship Comes In" extensively. The letter said in part: "I had the pleasure of hearing the 'Ship' song done by Jane Croft, one of our best new sopranos in vaudeville, at Hammersmith last week, and the result was very gratifying indeed."

Incidentally, Miss Strickland's song is still going very well in her native country, America, and many of the prominent artists are featuring it on their programs. It is a number with distinct appeal and always finds favor with audiences, no matter what the type may be.

#### Well Known Artists Meet at Tea

The old adage, not always applied in a complimentary sense, that birds of a feather flock together, was justified recently in New York when some birds of unusually fine plumage met for the first time. The occasion was a tea given by Marguerita Sylva, the mezzo soprano, in her New York apartment for Ellen Beach Yaw and the other artists associated with her under the management of Harry H. Hall, of Los Angeles, who has just opened a New York

office at 101 Park Avenue, with Gabrielle Elliot as associate manager.

In addition to Mme. Yaw and Mme. Sylva, the artists who thus met on mutual grounds included Franklin Cannon, the distinguished American pianist; André Polah, Belgian violinist, who is shortly leaving for a tour of England, Belgium and Holland with Cyril Scott; Antonio Rocca, the tenor "find" of the Chicago Opera, and Lydia Lyndgren, the Swedish lyric soprano. Hall artists whose absence on tour prevented their appearance were Ann Thompson and Earl Meeker, pianist and baritone; Georgiella Lay, lecturer-pianist, and Ted Shawn, American man dancer.

### Leman Symphony Orchestra

#### Opens Atlantic City Season

Atlantic City, N. J., April 1, 1921.—The Leman Symphony Orchestra, J. W. F. Leman, conductor, was welcomed at each of the three concerts on Palm Sunday by audiences that crowded the Casino of the Steel Pier. The programs presented at the opening concert included Beethoven's "Egmont," Bourgaull-Ducoudray's "Thamara," four short excerpts from Leon's "L'Oracolo," and two of Conductor Leman's most popular offerings of last summer's season—Tchaikowsky's "Chanson Trieste" and Poldini's "Poupee Valsante." These two numbers were brilliantly played. Roy Comfort, first violinist and concertmaster, played Nachez's "Danses Tziganes" in a brilliant fashion. Enrico Aresoni was heard in the monologue, from Verdi's "Otello," Faure's "The Palms" and Buzzi-Peccia's "Lolita," numbers in which the dramatic quality and beauty of his tenor voice were heard to advantage. The soloists were compelled by the enthusiastic audience to respond to encores. Bizet's "Farandole," from "Arlesienne" suite, closed an interesting and artistically read program.

The personnel of J. W. F. Leman's orchestra which began its fourth consecutive season comprises many of the old familiar faces and new talent. The tonal qualities and technical equipment augur well for the ensuing season. K. D.

### 1920-21 Matzenauer's Greatest Season

Margaret Matzenauer, whom the late James Gibbons Huncker declared "the world's greatest contralto," has during this season had the greatest successes of her career. In her appearances at the Metropolitan Opera House, with the great symphony orchestras, and in recital, she has experienced triumphs of an almost sensational character. When she made her first appearance as Isolde at the Metropolitan Mr. Krehbiel stated that "such magnificence and splendor of vocal tone as she poured out we cannot recall ever to have heard before."

This season Mme. Matzenauer has appeared with practically all the great symphony orchestras, including the New York, Philadelphia, New York Philharmonic, Cleveland, Cincinnati, Detroit, Chicago and Los Angeles Philharmonic. She has given recitals in Denver, Colorado Springs, Lawrence, Hamilton, Akron, Lima, Watertown, Detroit, Atlanta, Memphis, Baltimore, Pottsville, Washington, Philadelphia (three appearances), Buffalo, Olean and Canton.

On Monday, March 28, Mme. Matzenauer started on her tour of the Pacific Coast. That night she sang in Tucson,

Ariz., and two days later in San Diego. In the latter city the stage had to be utilized in seating a part of the audience. On March 31 she appeared in Pasadena, and on April 1 and 2 with the Los Angeles Philharmonic Orchestra under Walter Henry Rothwell in a concert which was held by many to be the finest of the season. Her remaining dates on the Pacific Coast and in the Northwest include appear-



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MARGARET MATZENAUER,  
"The world's greatest contralto."

ances in Palo Alto, Berkeley, Oakland, San Francisco, Corvallis, Portland, Salem, Eugene, Seattle, Tacoma, Spokane, Lewiston and Great Falls. On her return to the East she will sing at the Newark Festival on May 6, at the Pilgrim Tercentenary Celebration in Boston on May 19 and 22, and at the Evanston Festival on May 24. She is sailing for Europe in June.

### Margolis Pupils' Recital April 30

Samuel Margolis, New York vocal teacher, will give his annual professional pupils' recital in Aeolian Hall, on Saturday evening, April 30. He will present a number of his artist pupils who already hold prominent positions in the musical world. Vocal students will find this an unusually interesting and beneficial recital. The program contains operatic arias, duets, etc., as well as groups of songs.

## WHERE THEY ARE TO BE

From April 28 to May 15

**Althouse, Paul:**  
Greensboro, N. C., May 14.  
**Baird, Martha:**  
Yonkers, N. Y., May 14.  
**Chicago Opera Association:**  
Denver, Colo., April 28-30.  
**Cronican, Lee:**  
Butte, Mont., April 30.  
**Crosby, Phoebe:**  
Orange, N. J., May 4.  
Providence, R. I., May 6.  
**Curtis, Vera:**  
Hartford, Conn., May 4.  
**D'Alvarez, Marguerite:**  
Norfolk, Va., May 9.  
Richmond, Va., May 11.  
**David, Annie Louise:**  
Boston, Mass., April 29.  
Brooklyn, N. Y., May 7.  
**Fowlston, Edgar:**  
Ft. Worth, Tex., April 28.  
Dallas, Tex., April 29-30.

**Gruen, Rudolph:**  
Toronto, Canada, April 29.  
**Hackett, Arthur:**  
Cleveland, Ohio, April 28-30.  
**Harvard, Sue:**  
Indianapolis, Ind., April 29.  
Steubenville, Ohio, May 5.  
**Hess, Hans:**  
Terre Haute, Ind., April 28.  
Charleston, Ill., April 29.  
**House, Judson:**  
Hartford, Conn., May 4.  
**Jardon, Dorothy:**  
Boston, Mass., April 28-30.  
**Kingston, Morgan:**  
Spartanburg, S. C., May 7.  
**Land, Harold:**  
Newark, N. J., May 7-9.  
Summit, N. J., May 12.  
Mamaroneck, N. Y., May 13.  
**Maier, Guy:**  
Rochester, N. Y., May 10.  
Mt. Vernon, Ia., May 13.

**Muzio, Claudia:**  
Rochester, N. Y., April 30.  
**Pattison, Lee:**  
Rochester, N. Y., May 10.  
Mt. Vernon, Ia., May 13.  
**Patton, Fred:**  
Hartford, Conn., May 4.  
Pottsville, Pa., May 6.  
Lowell, Mass., May 10.  
Greensboro, N. C., May 13-14.  
**Piastro-Borisoff, J.:**  
Rochester, N. Y., April 30.  
**Ponselle, Rosa:**  
Yonkers, N. Y., May 14.  
**Ruffo, Titta:**  
Toronto, Canada, April 29.  
**San Carlo Opera Company:**  
Washington, D. C., April 28-May 1.  
Baltimore, Md., May 2-4.  
Philadelphia, Pa., May 5-7.  
Providence, R. I., May 9-15.  
**Seydel, Irma:**  
Ft. Worth, Tex., April 28.  
Dallas, Tex., April 29-30.

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### Re-Introduction of the Fletcher-Copp Method

Elizabeth Kelso Patterson issued invitations to a lecture by Evelyn Fletcher-Copp, the originator of the Fletcher Music Method, on "The Educational Value of Music," for March 22, when the commodious Patterson salons were filled with interested listeners. Mrs. Fletcher-Copp has been extremely busy in Akron, Ohio, the home of the automobile tire industry. Akron held forth special inducements to her, through the enthusiastic efforts of Mrs. Frank Seiberling, the prominent musical club president and musical authority. Through her the Blochs have visited the city, Dr. Noble of the Girard Foundation is due there soon, and the Fletcher-Copp method has closed the first year with such éclat that the originator has been reengaged, with special arrangements made to give her every opportunity along such lines as she desires.

Over twenty years old, this method is established; it needs no introduction now, but simply a restatement of its purpose and application. The idea of making it a part of the public school system is to the credit of Akron and Mrs. Seiberling, who believes in it firmly, and backs it with deed and word. Self-expression is the basis of the method; indeed, it is its very keynote. Mrs. Fletcher-Copp told of her first giving her talk on the method before the Royal Society of Musicians, of London, Eng., nearly a quarter of a century ago. She said it was adapted to public schools, grounding the pupils in a wider sense in music, and compared the old way with her new way. She showed the portable full piano keyboard, how pupils selected and removed the tone played or sung from this keyboard; she mentioned being in a class with Max Reger in Berlin; of the nearly a thousand teachers of this method now using the method, of its stupendous scope, saying that all her teachers start with the thought to make the young pupil "think music." "Teach the child to think first of all," she said. The staves were shown, and mention made of the innumerable games played in connection with both staff and keyboard. Ear-training is developed through this method, chord-discoveries are made by the children, note-values are taught, largely by means of the folding stick (something like a yard-measure) and all this was shown to everyone's satisfaction. The modulating-board interested musicians present, of whom there were a number of note. The matter of memorizing was named as entirely feasible, and many anecdotes of children were given, all in most charming fashion by Mrs. Fletcher-Copp, who, had she not given her life to this specialty, would easily have excelled as an actress, so mobile are her features and so expressive her personality. She said that music was a large means of companionship, and proved it by many stories and experiences.

At the close she played seven little "compositions" by children, some of which they themselves had written down, and others written by herself as played by the children. They included the following: 1. "End of the Trail." 2. "Sunrise." 3. "Mother's Farewell." 4. "In the Trenches." 5. "Indian Lament." 6. "Sounds by the Brook," and 7. "Lullaby."

The talk consumed nearly two hours, yet everyone was vastly interested, and convinced that this method was splendid, a sure road to learning music, and the true road to musicianship. It is evident Mrs. Fletcher-Copp is a true music lover, and that her labor is that of love. She named a few prominent citizens whose children have been educated in this method; they are among world notables in the field of music, literature, art, society, etc. A recent tribute was from Mme. Liszewska, Leschetizky's assistant before the world war, who observed the knowledge gained by Mrs. Seiberling's brother Franklin. Mme. Liszewska is now an instructor at the Cincinnati Conservatory of Music. She heard the lad play some of his original compositions, transpose well known melodies, and when he had finished she said that some of her advanced pupils in Cincinnati would give a good deal to know all she had just heard. She said it was truly lovely work—"the right foundation is there." Ernest Bloch said much the same thing, concluding with the statement that "This is the first sincere attempt I have seen to teach music to children."

A summer course will shortly be announced by Mrs. Fletcher-Copp.

### About the Barbereux System

It is an interesting fact that American voices are considered the finest in the world today. It is still of greater import that a method whereby the natural beauty is not only retained but developed and permitted to grow is offered to the world by an American—Mrs. Barbereux-Parry. Some of her points worth noting are these:

The human voice is a stringed instrument and the whole process of development lies in increasing the capacity of the sounding board. When the voice is developed in this manner there is never any consciousness of breath; singing becomes natural and as easy as speaking.

All voices increase from one to two octaves in compass, also an increase of quality. The increase in resonance quality is made possible through the basic principle of the stringed instrument—Vibration and its reflection—which is resonance. The seat of resonance is in the back of the skull. The whole body, if permitted, responds to the reflected vibration. There is no need or consciousness of breath. Under this method the entire body is a sounding board.

The great question in voice work is motive power. There must be motive power to give any professional voice value.

Vocal tone must travel and in the procedure to give a tone this motive power, an honest effort is made to do it in such a way that the tone is not limited in its tonal beauty. It is hoped by the application of motive power correctly to amplify tonal beauty in every way possible.

Tonal beauty is of equal or greater value than motive power, but either one without the other is of little professional value. There are two ways in which motive power may be adjusted to any voice—through the application of breath or through resonance—not breath and resonance. Breath and resonance are two conflicting forces. Resonance capacity cannot be developed through the application of breath in the tone, whether done automatically or consciously. The increase in resonance quality is made possible through the basic principle of the stringed instrument.

The three characteristics of a musical note are—intensity or loudness, pitch, and quality. Pitch usually means high or low, but it can readily be shown that pitch in voice work does not mean high or low placement but the plucking of the string and its release. Pitch of a note depends, then, not upon place but on the number of vibrations per second.

Intensity depends on the amplitude of the vibrations. It is quality which enables one to distinguish between notes of the same pitch and intensity on an instrument or in a voice. It is quality of tone that gives violins their value. We know our friends by the quality of voice. So in the case of voice—if the body becomes a good sounding board or resonator, the quality and the intensity are amplified and made valuable. A sea shell is an example of a good resonator. It can take sounds which are not audible to the ear and amplify them so that they are plainly heard.

One of the interesting phases of the Barbereux System is the potency in the restoration of lost or misused voices and in the building up of the physical body to the point of its greatest development. A. T. B.

### Ruffo and Peteler at Third Mozart Concert

The third private concert (twelfth season) of the New York Mozart Society (Mrs. Noble McConnell founder and president, and Richard T. Percy conductor) occurred in the Hotel Astor ballroom, April 19. Late comers had difficulty in finding seats, and by 9 o'clock a fringe of listeners stood several rows deep around the back and sides of the auditorium. Of course Titta Ruffo was the chief attraction of the affair, this being his only appearance before a private club in New York. His sonorous and smooth voice gained a climax at the outset in Mozart's serenade from "Don Juan," so that he had to sing an encore. Two Spanish songs pleased everybody, another encore following. The aria from "Barber of Seville" (Rossini) comprised undoubtedly his best number, following which tremendous applause caused another encore song.

Claire Lillian Peteler, soprano, was escorted to the stage with her (quite new) husband by President McConnell, to the sounds of the wedding march. Both were introduced to the audience in original fashion by President McConnell, following which she sang "Mia picciarella deh" (Gomez).

Her voice is of appealing quality, and she sings with excellent style; as an encore she gave "At Evening." Later she scored again with Spross' "Invocation to Life" and a new song, "Evening," the composer of the latter, Pearl Curran, being present. This latter song was written for and dedicated to Miss Peteler. Grieg's "Elfin Dance" and Liszt's "Loreley," the latter arranged by Matthews, were two notable numbers sung by the choral. Real expression and fine sustaining vocal effects were in these. Much liked were four Indian songs by Lieurance, of which "A Lullaby," with incidental solo by Mrs. William E. Kennedy and a flute solo by Louis Fritze, were especially applauded. The minor, wistful tones in a French song, "Trimousette," pleased the audience greatly, four solo bits being heard in this.

President McConnell made several noteworthy announcements, chief of which was that the annual East Side Clinic ball of February had netted that noteworthy charity, originated by herself, \$8,000. She gave credit to Mrs. Samuel Gardner Esterbrook for the largest share of this. She announced further that dues of 417 members had been paid in advance for next season; that Ruffo would sing again for the second concert in February, 1922, and also at the annual church service. Other announcements by her were received with the usual applause, and the string orchestra and Mr. Spross played efficient accompaniments.

Mrs. Owen J. McWilliams, of the board of governors, entertained Governor Edward I. Edwards and Mrs. Edwards, of New Jersey, in her box. The next event in this society will be the annual springtime festival and breakfast, May 7, in the ballroom of the Hotel Astor. A thousand tickets for this affair have already been sold.

### Raymond Simonds Having Active Season

Raymond Simonds, the American tenor, has been engaged for two performances of Haydn's "Creation" at Harrisburg, Pa., May 5 and 6, and a recital at Carlisle, Pa., on May 4. Mr. Simonds, who gave a recital in Marlborough, Mass., April 20, included the following among his appearances during March: March 2, concert, Wollaston, Mass., with Sands Trio; March 7, concert, Worcester, Mass., Rotary Club; March 13, "Olivet to Calvary," Grace Church, Salem, Mass.; March 17, concert, Hingham, Mass., for District Nurses Fund; March 21, recital, Bridgewater, Mass., Woman's Club; March 22, concert, Waltham, Mass., Men's Club, Baptist Church; March 25, Stainer's "Crucifixion," Hyde Park, Mass.

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Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.  
Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.  
Mrs. Oscar E. Busby, 733 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.  
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.  
N. Beth Davis, Whitman Cons. of Music, Walla Walla, Wash.  
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.  
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Jeanette Curry Fuller, Rochester, New York.  
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.  
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.  
Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.  
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.  
Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.  
Normal Class, June 21.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6.  
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.  
Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.  
Mattie D. Willis, Normal Class, New York City, June 15; 915 Carnegie Hall.

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# TITO SCHIPA



**ON THE BEACH.**  
Margaret Matzenauer, Charles Carver and Frank La Forge photographed at Santa Monica, Cal.



**LOUIS GRUENBERG** (right),  
Whose symphonic poem, "The Hill of Dreams," won the \$1,000 Harry Harkness Flagler prize. It will be played at the opening concert of the New York Symphony Orchestra next season. (Photo © Victor Georg.)



**SPRING AND TAXES**

And their effect on Louis Baillly, viola player of the Flonzaley Quartet.



**PRIHODA AT THE AGE OF ELEVEN AND AS HE IS TODAY.**

Just before he sailed for Europe a few weeks ago, Vasa Prihoda, the Czechoslovakian violinist, presented to the Musical Courier a photograph of himself at the age of eleven. Prihoda started his public career when he was but six years old. He studied with his father and later came under the instruction of Professor Marak at the Conservatory in Prague. While abroad Prihoda will tour the leading Italian cities. He returns to America early in October, and Fortune Galls, his manager, reports that more than forty concerts have already been booked for him. These will include appearances throughout the South and also on the Pacific Coast. Prihoda will give two Carnegie Hall recitals early in the season. (Photograph at right © by Underwood & Underwood.)



**HANS KINDLER,**

"The Kreisler of the cello," who this season is filling seven orchestral appearances as well as giving recitals in New York, Chicago, Philadelphia, Washington, Baltimore, St. Louis, Cleveland, Buffalo, and thirty-two other cities.



**CHARLES HACKETT,**

The Metropolitan Opera tenor, holding a consultation on the subject of limousines with his daughter, Carla Hackett.



**ARTISTS SNAPPED AT CORNISH SCHOOL, SEATTLE.**

From left to right: Lotta Madden, soprano; Theodore Spiering, violinist; Harriet McConnell, accompanist for Miss Madden; Nellie C. Cornish and Calvin Brainard Cady, in front of the new building of the Cornish School. (Photo by McBride, Seattle.)



**MARIAM SLINGLUFF,**

Of Mt. Vernon, Ohio, who won the State piano contest of the Ohio State Federation of Music Clubs. She is a pupil of Marguerite Melville Liszniewska, of the Cincinnati Conservatory of Music. In the Great Lakes District Contest (Ohio, Indiana, Illinois) to be held at Indianapolis, she will compete with—among others—another Liszniewska pupil, who won the Indiana State contest. (Photo-Crafters photo.)



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LOUISE STALLINGS.

Artist-pupil of Lena Doria Devine, whose debut at Aetolian Hall, on April 5, proved to be so successful, not only from the audience's standpoint but also from that of the representatives of the daily press. Mar Smith, of the American for one, said that "good schooling is evident by the mezzo soprano's command of breadth, musical intelligence in her phrasing, artistic sensibility and her grasp of poetic values." W. J. Henderson, in the Herald, stated that "she showed so much promise and so much achievement that there is reason to hope that she may have a successful future."



NORMAN JOLLIF.

Bass-baritone, who has been engaged as soloist at a miscellaneous concert of the Reading Choral Society, N. Lindsay Norden, director, for May 17. This engagement is the result of Mr. Jollif's success with the Philadelphia Mendelssohn Club, under the direction of Mr. Norden. On May 24 the singer will appear with the Jersey City Choral Society, Arthur Woodruff, conductor.



PHOEBE CROSBY.

Whose operatic experience will stand her in good stead when she sings "Aida" in costume at the Portland and Bangor, Maine, Festivals, October 7 and 11, under the direction of William Rogers Chapman. The engagement is particularly interesting inasmuch as Miss Crosby is a Maine girl, and this will be her first important appearance in that State since her meteoric rise as a New York concert artist. (Apeba photo.)



THE FLONZALEY QUARTET EN ROUTE FOR EUROPE.

England and France are among the countries scheduled to hear this famous organization, after which the quartet will retire to Le Tronchet in Switzerland and prepare for another American season, their eighteenth. (Rain News Service photo.)



ETHEL FRANK.

The American soprano, referred to by the London Morning Post, after her debut in the English capital, as "certainly the best vocalist that America has sent us for many years," repeated that triumph when she appeared as soloist with the new Queen's Hall Orchestra, Sir Henry Wood conductor, on April 14. A press despatch received in this country tells of another brilliant success and quotes the critic of the London Express who characterized Miss Frank as "the Queen of Song."



WILSON LAMB.

Baritone, who will give his annual recital at Aetolian Hall, New York City, on May 2, presenting an interesting program.



MILLCENT MIDZA.

A young singer whose home is in South Africa and who has been attracting attention recently in Italy, notably as Elisabetta in "Don Carlos" and as Lorenza in Mascheroni's opera of that name. She is also singing some of the Wagnerian dramatic soprano parts in Italian and has the ambition to sing these particular roles in her native language, English, an ambition which undoubtedly will be realized. (Sarony photo.)



### National Opera Club Meets and Dances

Charmingly gowned in red and black, Baroness Katharine Evans von Klenner, founder and president of the National Opera Club, made what she said would be "only a few remarks" during the program presented by this club at the Waldorf-Astoria Hotel, April 21. She first explained a "stage wait" tactfully; said the club was now seven years old, and on the eve of wonderful events for it; repeated the fact that it was not an eating or entertainment club, it being, on the contrary, a great propaganda movement for opera; introduced Leila Troland Gardner, a director; spoke of Havrah Hubbard's return as lecturer for the club next year; said the new dues covered four (not three, as formerly) evening affairs, usually opera performances, and the seven monthly afternoon gatherings. She alluded also to the four members of the club who were going to Europe with her.



Photo by Pock  
BARONESS KATHARINE EVANS VON KLENNER,  
Founder and president of the National Opera Club of America.

Later, a gift of a diamond pin, as well as a steamer trunk, was made her and the long file of attendants at the concert which greeted her and her official board, let one understand the affectionate regard of all. She introduced Margaret Sylva (newly elected vice-president), who gave a fine talk on the operatic situation, mentioned the lack of such organizations in this country, and made a plea for everyone's interest in this branch of music.

The opera choral (mixed voices) sang Herbert's "Vaquero's Song" with gusto under Mr. Sapio's direction, and later distinguished itself with a snappy performance of the music lesson scene from "Little Duke," in which Sybil von Wezel sang and acted as director. Sadie Ascher, Mrs. Milton A. Adams and Ethel Meyers sang the solo parts with action and the chorus was most efficient, all under direction of Maestro Sapio. A play, "The Pierrot of the Minute" (Ernest Dowson), was well given by pretty Dorothy Wetmore and William Rainey, who has a very good tenor voice, with

incidental dancing by three "moon maidens," viz., Martha Aune, Mary Marshutte and Fannie Schieber. To this, Maurice Wolfie, violinist, and Dorothy Warner, pianist, contributed acceptable music of the Mozart period.

Act three of "Thais" was presented as the climax of the evening, and never has Clementine de Vere Sapio's voice sounded so well. High G's and B flats of beautiful quality were notable and deserve mention, to say nothing of her acting and beautiful appearance. Her opposite on the stage was Lemuel Kilby, who as Athanael shone because of vocal sufficiency and good acting, looking the part well. A musical personality is Elly Anderson, who sang the part of Albi with excellent voice and acted well. Beatrice Bergman was at the piano for this music, which, a dozen years ago, sounded almost revolutionary, but wears well, as does all of Massenet's tonal output. A large audience wished the president "bon voyage," and dancing followed the program.

### Letz Quartet at MacDowell Club

Members of the MacDowell Club and invited guests heard three of the manuscript string quartets, adjudged worthy of honorable mention at the Berkshire Chamber Music competition of 1920, played by the Letz Quartet at headquarters, April 4. The present writer grates his teeth, pulls his hair, and gives other signs of resentment, sorrow, grief and kindred emotions when his thoughts flow backward to that evening of horrendous sounds. A recent writer referred to "banausic tones," which has something to do with the Greek-banous, a furnace; perhaps this music came from a furnace, not from inspiration. Hanns David, said to be German, who has not yet learned how to spell his name; Ethel Leginska, and Janco Binenbaum, said to be a Hungarian, were the composers of the three quartets heard. Of these there is no doubt that the Leginska work has evidence of most originality and talent, for there were moments of beauty, along with cacophony, sheer ugly spots, perhaps meant to echo the Tagore poem on which that particular episode was based. Fearfully and wonderfully made is the Binenbaum opus, indigestible stuff, surely a muddle of goulash-music, and far-fetched ("Gesucht") was almost all of the David work, weak, impotent of musical ideas, and tremendously uninteresting. "Highly uninteresting," said Hans von Bülow, that eminent Liszt son-in-law, conductor and pianist of a generation ago. "Indeed, I would it were impossible," said another. But let young composers study good models, and keep on a-trying, that is all one can say! It is said the Letzs rehearsed the three works sixty, a-i-x-t-y times, by count, and then stopped keeping track. They did all they could to fetch water from a dry well!

### Namara a Favorite Soloist with Orchestras

As one of the best known and authoritative writers on musical subjects in New York wrote: "A vivid personality, a strikingly picturesque appearance and beautiful voice are some of the qualifications that make Marguerite Namara popular as a soloist with the great symphony orchestras. But the thing that brings about her reengagements and that is the joy of conductors and accompanists alike is her sterling musicianship, which makes the task of accompanying her a delight."

Within the past few weeks Mme. Namara has appeared with great success as soloist with the National Symphony Orchestra, under Mengelberg, and with the Cleveland Symphony Orchestra, under Sokoloff, at Cornell University, where she was riotously acclaimed by the students and Ithacans alike.

Just now the public is interested in the announcement of her sailing for Europe this month to sing both in London and Paris, where she is as great a favorite as she is on this side of the ocean. Her name, too, has lately been mentioned in connection with the production in London of a new opera that has been presented in Paris this season with success. This work, Camille Erlanger's "La Forfaiture,"

contains a leading role that is vocally and otherwise pre-eminently suited to Marguerite Namara.

### Stuart Mason Enters Lecture-Recital Field

Stuart Mason, the admirable composer-pianist, is to tour next season in a series of piano lecture-recitals. This announcement will be welcome throughout the country, particularly by universities, schools and clubs, because of Mr. Mason's standing as an authority on the history of music, and because of his widely praised abilities as pianist, composer and conductor.

As a boy, Stuart Mason studied piano, violin and organ. Later he entered the New England Conservatory of Music in Boston and was soon recognized as one of the most prominent students in the piano department. He graduated with highest honors as a soloist, and his appointment to the faculty of that conservatory followed soon after graduation. A year later he was granted several years' leave of absence for further study in Europe.

The young American went direct to Paris and studied with Isidore Philipp, the celebrated pianist and teacher at the Conservatoire. Mr. Mason also studied with Raoul Pugno, the best known French pianist of his day, who will long be remembered in this country for his splendid violin and piano sonata recitals with Ysaye. He studied counterpoint, fugue and musical composition with Andre Gedalge, who numbers among his pupils Ravel, Enesco and Rabaud, the present director of the Conservatoire.

Returning to America, Mr. Mason resumed his position as a member of the faculty at the New England Conservatory of Music and has had hundreds of pupils from all over the United States and Canada. Upon the death of Louis C. Elson, the noted critic, lecturer and authority on music, Mr. Mason succeeded him as lecturer on the history of music at the conservatory.

Mr. Mason has been associated with many worthy movements for the promotion of music in Boston. He is official pianist for the Longy Club, member of the faculty of the Longy School of Music, assistant conductor of the Cecilia Society, and has been guest conductor of the People's Symphony Orchestra of Boston. He is also well known as an authority on old musical instruments and has directed con-



Horner Photo, Boston

STUART MASON,  
Composer-pianist.

certs for the exposition of the harpsichord and music of the seventeenth and eighteenth centuries.

As a composer Mr. Mason has written songs and orchestral numbers, quartets and trios for stringed instruments, besides writing piano pieces of beauty and distinction. Mr. Mason's "Rhapsody on a Persian Air" for orchestra and piano obligato will be played by the Boston Symphony Orchestra, Pierre Monteux, conductor, and Mr. Mason at the piano, Friday afternoon and Saturday evening, April 29 and 30, in Symphony Hall, Boston.

Mr. Philipp has said of Mr. Mason: "He is a very remarkable artist, clever, and an interesting teacher. His technical powers are great, and he has a keen understanding of the masters." It is significant that Mr. Mason was chosen to be the American representative of this internationally famous teacher.

Mr. Mason's tour will be under the direction of Sherman K. Smith, the enterprising Boston manager.

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## THE GENIUS OF THE GREAT CARRENO PROVED A FASCINATING LURE TO WINIFRED BYRD

It Took a Long Time for the Young Pupil to Obtain Her Much Sought After Hearing, and Then, Under the World Famed Artist's Careful Guidance, Progress Followed in Leaps and Bounds

The late Teresa Carreno, the acknowledged greatest woman pianist of them all, died almost five years ago. Today many ambitious piano fledglings, backed by over-zealous managers, are clutching frantically after the "mantle of Carreno" even without ever having known this great artist or heard her play. There is, however, a noted woman pianist before the public today who can speak with authority on Teresa Carreno and her great art. That pianist is Winifred Byrd, and recently she talked a little about her association with Carreno.

"In the first place," began Miss Byrd the other evening in her charming apartment near Riverside Drive, New York, "if anybody had told me when I first started to study piano that I would ever become a pupil of the great Carreno I would have dismissed the idea from my mind as being too highly improbable. To me the name Carreno spelt everything in the world. To me she was a kind of goddess descending to earth to charm mere mortals, or I should say the goddess in the pianistic world, for surely no one of her sex has ever equalled her before or since. Her name to me, as it was to many another student of the piano, spelt Romance—romance of the most elusive and golden sort when it came to actualities, the longed for romance on which every young girl's life is founded, whether she happens to be musician or not. Only if she be musician then it is more intense, more stirring. How did I eventually come to study with her then, you ask. It is not such a long story, but I will try to be concise."

Of course the interviewer did care to listen, so the temperamental little lady with the bobbed hair, whose playing has delighted thousands, settled back in a big easy chair, the bigness of which, all too large for her diminutive self, had to be filled out with sofa pillows to support her body, began:

"I'm from the Northwest, as you may know—Oregon—the land of big open spaces and big, broad minded people. It is the part of the country that I really love the best, although I have seen all of America from Canada to the Mexican border. There is something about the "bigness" of this country that I try to reflect in my playing, for I want my playing to carry with it the freshness of a pine-laden breeze blowing down from the mountains bringing a whiff of the heights to the people living in the crowded valleys—I want it to be big and broad with nothing of the picaresque and fussy about it."

How well Miss Byrd has succeeded in this particular can best be seen in what the critics have said about her in speaking of the broadness of her style and the fresh sweep of her playing.

"Carl Baerman at the New England Conservatory of Music in Boston was my first teacher of importance after I had decided to adopt music as my life's work. Of course I had the usual preliminary training that every music student goes through, which fitted me to enter the Conservatory. Mr. Baerman, as many undoubtedly know, was a direct pupil of Liszt. When I came under his tutelage, he was an old man, but one of the most excellent teachers I have ever come in contact with. He was thoroughly imbued with the noble Liszt tradition—the school that died with Carreno, the school of bravura playing of which there is practically no exponent today. Modern piano playing," Miss Byrd continued seriously, "is a different thing. It is more scientific, more hard and brilliant, more a thing of the mind and not of the emotions, like a game of chess or the study of any of the sciences. One wonders sometimes why some of the modern 'wizards of the keyboard' do not have the doctors come in beforehand and dissect the music all over the piano so that the public might see exactly how it was put together and not leave any emotions in it whatsoever."

"When I graduated from the conservatory I naturally wanted to go to Europe to continue my studies. To this effect I talked with George W. Chadwick, the then and now director of the conservatory, and one of the best American musicians alive today. He advised me to go to Berlin and in a perfectly matter of fact voice mentioned Carreno's name as a prospective teacher. Carreno! I often wonder nowadays if Mr. Chadwick remembers the look on my face!

"At first there appeared to be unsurmountable difficulties in the way. Money enough was given me to last a year abroad, and this, together with the money I was able to make myself from playing, enabled me to go ahead with plans to continue studying in Europe. Then the unexpected happened—Carreno came to America on tour. To me at least it was the beginning of a dream come true."

"I heard her first in Portland, Ore., near my home town. Her playing I remember as supremely wonderful. There was something about its fire and dash, the broadness of her style, that swept you off your feet as that of no other woman pianist has ever done. After her superb performance I was taken back stage to meet her. My memory of this event is even more confused. I only remember a tall, queenly woman of unusual beauty that smiled encouragingly at my stutterings. To this day I do not know how I managed to do it, but somehow I gathered courage to stammer: 'I am coming to Berlin to see you.' And then my goddess spoke just as if it were the most natural thing ever: 'I'll see you in Berlin.'"

"How the time dragged before fall! At last I sailed from New York armed with the following letter:

Dear Mme. Carreno:

I am sending you a most musical little Voglein (birdling), whom I know you will teach to fly.

(Signed) GEORGE W. CHADWICK.

"Berlin! The palaced city of the former Kaiser, with the leaves dropping slowly from the yellowing lindens! I spent no time, however, in sightseeing, but the very next day after my arrival sought the house of Mme. Carreno on the Kurfurstendamm. At that time she occupied a beautiful home in this aristocratic section of the city that was the rendezvous, as I afterwards discovered, of all the leading musicians of the day, to whom her doors were open at all hours. The maid who answered the bell evi-

dently did not regard me as among them, for I was refused admission with the curt rejoinder that 'Madame was occupied.' Nothing daunted, however, I left Mr. Chadwick's note, and the next day received a very gracious one from Mme. Carreno in reply—the first in a long correspondence I received—in which she invited me to call again that day.

"I played the Chopin ballade in A flat for her and the F major Beethoven variations and was accepted as a pupil."

Miss Byrd paused before resuming as if overcome again at the enormity of her good fortune. "From this time on I worked indefatigably under her direction. Wherever she played, wherever I could follow her when she left Berlin to fill important engagements, I went, besides being in her home a great deal as a guest when the most distinguished musical company imaginable would be present. Gathered around her table at one time, I have often sat down to dinner with such celebrities as Lilli Lehmann, Arthur Nikisch, Lambrino and a host of others whose names are equally well known everywhere."

"Mme. Carreno, as many know, was a remarkably brilliant woman, besides being a pianist of world fame. She excelled as a linguist. Often I have been at her house when she was entertaining and heard her carry on an animated conversation with famous artists of various nationalities in as many as seven different languages. The name that Mr. Chadwick had called me—'Voglein'—in his letter to Mme. Carreno stuck. This was the familiar title by which she gradually came to call me as our intimacy grew. Often she would say to me in one of her serious moods: 'Voglein, the wings are getting stronger every day. We must begin to think about flying very soon now. It will be one of the happiest days of my life when you open a concert in Berlin by playing the Bach D minor suite.'"

"This is one of the great compositions of this master that is seldom played in America," Miss Byrd offered in explanation. "But I was never fated to 'try my wings' in Europe. The war came, and I hastened to return to America at once."

"Dear Mme. Carreno! I have never studied with anyone else since. I have always kept her ideas and ideals before me. She had such an inspired sense of the bigness of music. She was not a miniaturist, as many of the women pianists before the public today are. She was tremendous in her scope. She was the 'vrai' Valkyrie of the keyboard, as one of the most ingenious of our critics dubbed her—'She was CARRENO!'"

After Miss Byrd's glowing eulogy of the genius of Teresa Carreno, the interviewer hesitated to broach the subject to Miss Byrd that was uppermost in his mind, but finally he gathered courage to proceed:

"And the so called 'mantle of Carreno'?"

"Has fallen on no one," Miss Byrd was quick to declare in most emphatic tones, as if she had intuitively anticipated the question before it had been asked.

"But the late James Gibbons Humecker was kind enough to refer to you in this respect," the interviewer protested.

"That's natural, isn't it?" Miss Byrd answered. "You cannot be under the influence of a great artist—a striking personality—and not feel it. But then it does not matter whether you be man, woman or child, big or little, it is the conception you have in your own mind of the music you are interpreting, and every mind is different. How foolish to pretend that every pupil that studies with a great master acquires some of the 'mind' of that master! How foolish, when you come right down to it, for any artist to be known as the pupil of anyone! We are all individuals, and as such give of our individuality and originality in the playing of music, and of our 'mind' that is different." K. D.

### Zoellner Quartet Heavily Booked During March

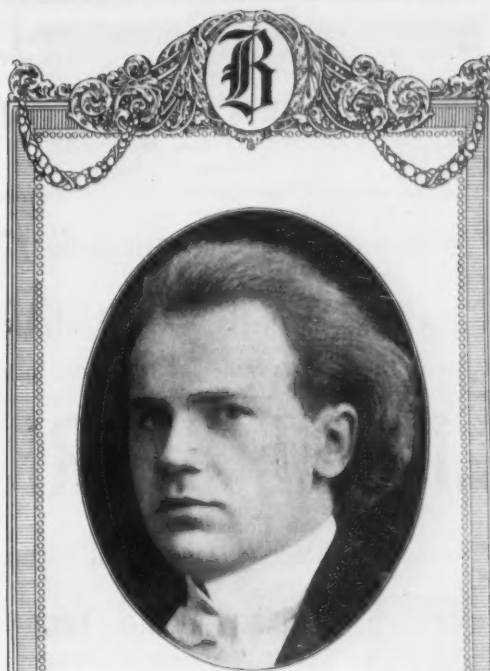
Much can be written of the high esteem in which the art of the Zoellner Quartet is held by the American public; yet no finer commendation and appreciation of their playing than the list of their March bookings, which was a solid month of concerts for them, is necessary.

The Zoellner Quartet was correctly termed a "musical triumph" by a critic recently. Having few equals in the making of programs and having carried far and wide the message of beauty in chamber music, the preeminence of the Zoellners is firmly recognized throughout the country. Eleven hundred concerts since the winter of 1912 shows to what a large degree the splendid art of the quartet is held in this country.

The following are the March engagements filled by the Zoellners: March 1, Wichita, Kan.; 2, Emporia, Kan.; 3, Lindsborg, Kan.; 5, Dubuque, Ia.; 6 (afternoon), Sinsinawa, Wis.; 6 (evening), Dubuque, Ia.; 7, Winona, Minn.; 8, Adrian, Mich.; 9, Bay City, Mich.; 10, Berrien Springs, Mich.; 11, Culver, Ind.; 12, Naperville, Ill.; 15, Richmond, Ind.; 17, Macomb, Ill.; 18, Peoria, Ill.; 21, Columbia, Mo.; 23, Topeka, Kan.; 24, Salina, Kan.; 26, Dodge City, Kan.; 28, Roswell, N. Mex.

### Elizabeth Gibbs Sings for Kansas City Club

Kansas City, Mo., April 11, 1921.—Elizabeth Gibbs, contralto, who recently made her first appearance in this city, under the auspices of the Business Women's Club, was splendidly received by an audience of more than 3,000, according to the City Post, which said in part: "Miss Gibbs came from New York to sing. Her program was warmly received and she repeatedly granted encores." The critic of the Star wrote that "the contralto sang always with taste and admirable restraint; she has a really beautiful legato, nice diction and an impeccable style in singing. Mousorgsky's 'Cradle Song' was tenderly sung and filled with delicate pathos." L. T.



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## SCHOENBERG'S "GURRELIEDER" IMPRESSES AMSTERDAM

(Continued from page 12).

greatly reinforced (the first violins alone are separated in ten divisions). There are fifty wind instruments, four harps and sixteen drums and other percussion instruments, six soloists (five singers and a speaker), three men's choruses and a mixed chorus. Altogether there are seven hundred and fifty executants, who at certain moments are at it altogether.

Needless to say, some of the detail work is lost in this mass of sound. But the whole impression is overpowering and at times I have felt emotions associated only with the works of the greatest composers—Bach, Beethoven, Wagner. I don't wish to say by this that Schönberg may be regarded as following the footsteps of these great masters, yet I must admit that the work is of an irresistible beauty. In some parts it would seem as if the "Gurrelieder" were composed when Schönberg was too much under the spell of Wagner, Strauss and Mahler, but on the other hand there are passages which are strikingly new, and demonstrate the decided personality of a master who can conceive an original work of great beauty.

### THE TWO SCHÖNBERGS.

But in this work Schönberg has reached a limit, he has given everything that was humanly possible; he has developed to the utmost the system, the melody, the orchestration of his predecessors. It is evident that further evolution along these lines was out of the question and therefore only revolution was possible for this man of genius. This revolution has taken place in Schönberg; he has completely turned his back on his old methods. And therefore I come back to my original question: what can the Schönberg of today think of the great success of this work of his youth, a work which at present represents neither his ideas nor his character nor his technique of composition and orchestration? All the beautiful melodies which the public has applauded are looked down upon by the Schönberg of today. But it hardly matters; he seemed to be delighted with the unusual success which his work had attained and had to bow again and again before the enthusiastic audience could finally be persuaded to go home.

The soloists who took part in the performance were Bertha Kiurina (soprano), from the Vienna Opera; Olge Bauer von Pilecka (alto), Hans Nachod (tenor), Leuer (tenor), Jos. Manowarda (bass) and Wilhelm Klitsch (speaker). All these artists filled their parts admirably, and the excellent choruses of the "Toonkunst" Society, together with the incomparable Concertgebouw Orchestra, succeeded in making the performances come as near to perfection as is humanly possible.

Thus far Schönberg was tolerated by the public in Holland because Mengelberg gave out the watchword that it had to be. After the performance of the "Gurrelieder" he has gained a place in the hearts of all music-lovers here. But will he keep it after another performance of the "Five Orchestral Pieces"? That is the question!

### MENDELBERG RETURNS AND MUCK DEPARTS.

Mengelberg resumed his place immediately upon his return from America as the head of the Concertgebouw, replacing Dr. Karl Muck. Among the month's symphony concerts one especially merits recording. Bruckner's seventh symphony and Brahms' double concerto for violin and violoncello made up its program. How beautiful Brahms' double concerto is, especially when it is given by two such artists as Louis Zimmerman and Marix Loevensohn!

There is in Amsterdam a musical organization which calls itself the "Concertgebouw Sextet." The artists composing it are some of the wind-instrument players of the Concertgebouw Orchestra. They give several concerts a year executing works of smaller dimensions than a symphony, but not necessarily chamber music in the narrowest sense. We have already mentioned a number of the works, including some important novelties which this organization has given (among them the "Chamber Symphony" of Schönberg).

### NETHERLANDERS—NEW AND ANCIENT.

A few days ago they presented a new work of a young Hollander, Willem Pyper, already well known here. The composition, a septet for wind instruments, is certainly interesting, of pronounced personality and showing unquestionable talent. Pyper, although influenced by the modern French School, marches serenely along his own path, and seems to know what he wants. We shall return to him after the performance of his symphony.

Notable also is a performance given by the "Madrigal Society." This vocal ensemble presented, under the splendid direction of Sem Dresden, a number of works of the sixteenth century. Our attention and admiration was especially attracted to an unknown—or nearly unknown—work, "La Vergini Pura," one of eleven Vergini madrigals by Cipriano de Rore. Born in Antwerp, he was taught by Willaert in Venice and considered one of the great figures among the Netherlands of the sixteenth century. Works by Orlando di Lasso, le Jeune, Costely, Waclrant and Jannequin also impressed with the marvellous creative force of this early epoch. The second half of the program was devoted to modern works, by Bonheur, Debussy, Guy Ropartz and Paul le Flem.

### ERNA RUBINSTEIN—ANOTHER YOUNG WONDER.

The Dutch impresario, Felix Augustin, risked much when he announced the return to Amsterdam of little Erna Rubinstein, the wonder-child violinist. She had appeared three times early in the season, and it was of course a question if she would repeat her sensational success. Augustin knew well what he risked, however, for an enthusiastic crowd manifested its approval upon hearing the young artist once more. This is not at all astonishing, for her playing is so imbued with vigor and beauty that it was a pleasure to hear her. Her attitude and appearance are of such grace that she is equally gratifying to the eye and ear. One discovered a lack of maturity only in the Chaconne of Bach.

### SZIGETI AND HUBERMAN.

A delightful memory is the performance of this work by Joseph Szigeti, whom we heard here not long ago. He played with such beauty of conception, with such perfect technique of bow and fingers, with such a warmly beautiful

sonority, even in the three and four-voice chords, that for the first time the Chaconne seemed too short for me. The public seemed in general to share my opinion, for the rendition was rewarded with a storm of applause. We have the strongest desire to hear Szigeti again as soon as possible. One thing may be added to the lists of this artist's quality. He plays "true"—with a perfect intonation, which is rare even among the greatest masters of the bow.

The long series of March concerts was closed by the reappearance of another violinist, the wonderful Bronislav Huberman, who returned to Amsterdam to reap new laurels. Once in a while, indeed, the reserved Hollanders know how to wax enthusiastic over one of their favorites. To see these habitually calm people become so excited that they rise in a body and shout and stamp is no ordinary sight! Huberman presented this time a program which would, above all, be satisfactory to musicians. He was assisted by his only pupil, Irena Dubeska, a Polish woman of interesting talent. They played together the Bach double concerto with an accompaniment of strings. Mlle. Dubeska was able to follow all the musical intentions of her master, and showed to advantage her qualities as a violinist. It was a splendid ensemble performance.

The second half of the program was devoted to the French and Belgian schools. First the "Poems" of Chausson, to which Huberman gave the melancholy plaintiveness which is characteristic of him. The work was originally written to be accompanied by orchestra. The very able pianist, Mr. Franckel, succeeded, however, in making a colorful background upon his instrument. In the César Franck sonata, which closed the program, Huberman introduced various new and expressive nuances. His musical comprehension is of a profound and extraordinary distinction. Whatever this artist takes into his hands becomes a thing of beauty. His success was again enormous.

R. K.

### The Mocchi Season in South America

[The Musical Courier has already printed the exclusive news of the coming opera season in South America to be conducted by Comm. Bonetti, impresario of the Teatro Colon, Buenos Aires. The rival season will, as heretofore, be staged by Impresario Walter Mocchi, whose company plays at the Teatro Coliseo, Buenos Aires, and at Rio de Janeiro and Montevideo. The following information is furnished by the Musical Courier's Montevideo correspondent, H. K. Stottner.—Editor's Note.]

The season at the Coliseo Theater, Buenos Aires, will consist of Italian opera, the Diaghileff ballet and a series of symphonic concerts under the direction of Felix Weingartner. The company includes: Sopranos—Rosa Raisa, Tamaki Miura, Toti dal Monte, Sara César, Augusta Concato, Anita Giacomucci; mezzo sopranos—Gabriela Besanzoni, Flora Perini, Maria Galeffi; tenors—Beniamino Gigli, Antonio Cortis, Catulo Maestri, Luis Mighetti; baritones—Giacomo Rimini, Luis Rossi Morelli, José Persichetti; basses—Julio Cirino, Mario Pinheiro, Teofilo Dentale, Gino de Vecchi.

The extensive repertoire calls for "Tannhäuser," "Siegfried," "Francesca da Rimini," "Boris Gudonoff," "Falstaff," "Mefistofeles," "Samson et Dalila," "Damnation of Faust," "Aida," "Norma," "Manon Lescaut," "Rigoletto," "Lodoletta," "Gioconda," "Carmen," "Madame Butterfly," "Cavalleria Rusticana," "Iris" and "Pagliacci."

Some novelties are also promised, among which figure the following works: "Piccolo Marat," Mascagni; "Anima Allegra," Vitadini; "Oracolo," Leoni, and "Dejanice," Catalini.

The ballet during the seasons in the Plate will have Vera Kursavina as première and Leonid Massine as her partner. The troupe Diaghileff promises to present the following ballets in addition to appearing in ballets as required in the various operas of the repertoire: "El Tri-cornio," Manuel de Falla; "Astucias Femeninas," Cimarosa; "Pulcinella," Pergolesi, and Rossini's "Boutique Fantastique" which has been recently added to the troupe's latest successes.

### M. H. Hanson Addresses Minneapolis Legislature

As the Minnesota State Legislature was drawing to a close, several members of the house expressed their regret that the importance of the last discussions would prevent their attending the homecoming concert of the St. Olaf Choir at the St. Paul Auditorium. When M. H. Hanson, on his arrival in St. Paul a day before the concert, heard of this, he immediately arranged with the sergeant-at-arms that the choir should sing for the legislature. On arriving at the St. Paul Union Station a string of twenty taxis took the singers to the Capitol, where they were met at the great portal by several members and the sergeant-at-arms and conducted to the speaker's gallery. Mr. Hanson was introduced to the speaker, who asked him to make a few remarks from his dias. The house went into recess for thirty minutes and for the first time in United States history—and probably in the history of the world—an impresario addressed the legislative body. Mr. Hanson drew the legislature's attention to the ever-increasing importance of music in our churches, our civic and our home life. He told them that the fact that a choir of fifty-five men and women, born and reared on the farms and small towns of Minnesota, could go out and musically conquer the United States from New York to Kansas City, from Minneapolis to Washington, D. C., proved that if the means and time were provided, every college, every small town in Minnesota or other states of the Union could produce the best of music, could thereby elevate the people and help to spread the higher culture, and while the choir was proud to sing for the legislature of its home state and was prepared to do so for the councillors of other states, it was to be hoped that the singing would leave a great impression on the minds of the men in power. When the choir had sung the two numbers stipulated (no encore) the legislators arose in a body and gave the choir and its leader, F. Melius Christiansen, an ovation.

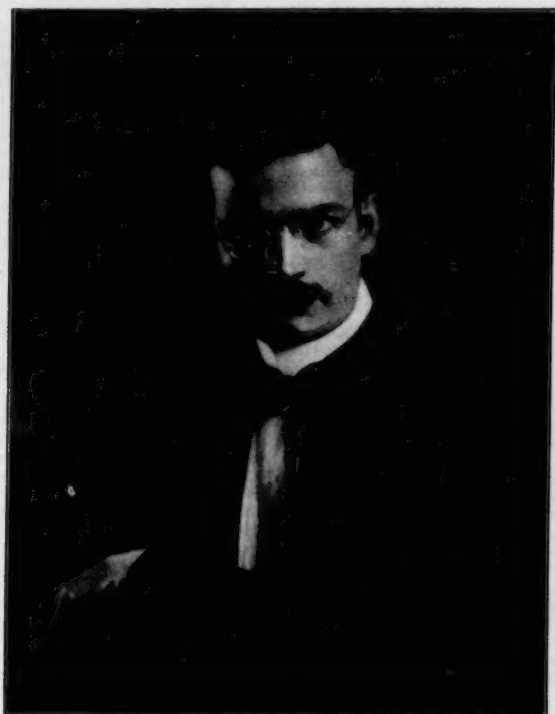
### Tyrone Uses "Messages"

Ada Tyrone used "Messages" by Frank H. Grey at her recent Montreal recital with tremendous success.



**Paul Shirley and the Viola d'Amore**

The present season has been a very successful one for Paul Shirley, the well known viola d'amore soloist. His appearances with this quaint, beautiful instrument are constantly winning new admirers of the Love viol, the predecessor of the present violin. Among the compositions



PAUL SHIRLEY,  
Viola d'Amore soloist.

performed in approximately thirty concerts so far were four of Ariosti's sonatas, Mr. Shirley's own concerto, a number of original works and classic and modern transcriptions.

At the beginning of the season, Carl Fischer brought out Mr. Shirley's "Study of the Viola d'Amore," the first book of its kind to appear in fifty years. It has found a very

friendly welcome both from the press and from musicians. A number of letters from all over the country testify to the popularity of this instrument, and Mr. Shirley has had the gratification of seeing his work recognized and rewarded.

Probably the most valuable service Mr. Shirley has rendered is in his capacity as director of the Musical Services of Worship which were instituted by him two years ago. If the last season with its 134 services seemed a unique achievement, the present season has shown that the institution has met a universal desire for good music. A number of new churches adopted this musical service, and the programs have been of a higher order this year. The appreciation of the congregations is best expressed through the fact that the schedule for season 1921-1922 is planned with a view of enlarging this valuable work.

Among the prominent musical members this year were Julius Theodorowicz again, Jacques Hoffman, Georges Laurent, Albert Sand, Max Hess, Alfred Holy and many others. The only regular vocal soloist has been Marjorie W. Leadbetter, an American soprano, who is making rapid progress in her art. Her fresh natural voice and fine musicianship, together with her charming personality, have made a distinctly favorable impression.

The success of Mr. Shirley's recent concerts in Carnegie Hall in Pittsburgh, in Fall River and Summit, N. J., show that notwithstanding his responsibilities and taxing work, he has maintained his standing as an accomplished artist. He will be booked again for the coming season by Haensel & Jones, who introduce Mr. Shirley as the only artist of the viola d'amore on the concert stage.

**Virginia Rea Would Be Only Herself**

Also coming from the South, Miss Rea's greeting made me feel immediately at home, for the spell of the Kentucky blue grass and a warm, Southern lassitude are in her voice. But my first remark was "rather ignorant," as a certain little boy used to say.

"Oh, do you think that too?" Miss Rea's large, dark eyes had a resentful look, and caused me to administer a series of mental kicks. "So many people have spoken of resemblance to Galli-Curci and Bori, but I don't wish—no matter how flattering it may be—to look like anyone but just myself. One loses one's individuality otherwise."

I nodded with apologetic appreciation, registering a silent note in my column of "don'ts." But Virginia Rea cannot hold spite, and the typical Rea smile soon flashed brilliantly.

"Interviews remind me of the public and then I become quite serious. Not that I am afraid of that interesting quantity—my audiences have been far too nice to me to arouse any such thought—but I always have a feeling that



VIRGINIA REA.

I want to give something, an impression that will be lasting, whether I am appearing personally or just reaching out through printed thoughts. That idea is constantly back of my work, which I have put on a pedestal, perhaps, but that is as it should be since I am giving my life to it. I'm not a drudge either. I can be equally frivolous, and have a great capacity for keen enjoyment. Too much either of seriousness or frivolity are apt to spell ruin, but an equalization of forces makes the well rounded artist and human being.

"Very early I began relying on my own judgment in regard to singing, and find that I've been saved many difficulties. Of course teachers have been an invaluable aid in showing me proper methods of breathing and tone production and I have been most fortunate in my choice of instructors, but out of instruction I have evolved a certain method of my own. I think one has to feel instinctively what is best for their individual needs and I know that teachers appreciate this judgment in pupils that makes them able to grasp a sane idea and develop it. There is too much rushing about among students, grab-blessly in the mire of intricate records.

L. D.

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**ACROSS THE COUNTRY****Akron, Ohio, March 25, 1921.**—The last of the Sunday Popular Series brought Myrna Sharlow to the Armory on February 26, and she more than delighted her audience. Granville English, her accompanist, made an excellent impression with three solos.

Four local musicians furnished the program for the March 6 concert of the Music League. Mrs. N. O. Mather proved the merit of her singing in songs of different style. Francesco De Leone, pianist, was especially well liked in his own "Dutch Dance."

It is not often that the auditorium of First M. E. Church resounds with such melody as was heard there when twelve Welsh miners gave a concert. Their excellent leader, Prof. T. Glyndwr Richards, deserves much of the credit for the smoothness of the program.

Charlotte Peege, contralto, appeared at the Goodyear Auditorium on March 8 in the fourth afternoon recital sponsored by the Tuesday Musical Club. She revealed a voice well schooled, and possesses a charming stage presence. Minnie Marks, pianist, who has been the house guest of Mrs. E. E. Critz, assisted, giving Beethoven's rondo in G and a group. Katherine Bruot accompanied Miss Peege.

The Beethoven Music Club met as usual on March 9 under the direction of Mrs. A. J. Tidyman. Special mention is being given to the selections used in the memory contest. The Mason School Orchestra opened the program with three numbers.

The Altruistic Section of the Tuesday Musical Club, Mrs. Merle Christy director for the month, presented an excellent program on the afternoon of March 10 at the Florence Critteton Home. Mrs. Christy entertained with a pleasing violin solo; Mrs. J. F. Ruth was heard in several piano selections and as accompanist for Mrs. Carroll Reed and Ruth Stein Musson, who gave vocal numbers. Carrie and Jane Chapman, matrons of the home, welcomed the guests. The same artists gave a program in the evening at the Children's Home.

The famous Welch Male Choir gave a concert at the First Christian Church recently before a large audience. It proved to be one of the finest musical events of the season, and the audience was delighted with the entire program.

Ina Arnold Chamberlain presented a group of her pupils in an interesting program at the old G. A. R. Hall, March 8.

The armory was about half filled with music lovers March 18 to hear Elsie Baker and her company, who presented the last concert on the Church Federation course this season. Miss Baker possesses a sweet voice. William Durieux, cellist, who appeared several times, was well received, his rendering of "Liebesfreud," by Kreisler, being most appreciated. Marion Carley, pianist, offered "Rigoletto Fantasy." She is a finished artist in her playing, and it is hoped she will return to Akron in her own concert some day.

A recital and informal social gathering was given at the home of Virginia Choate Pinner, the vocal teacher. The program was furnished by Mildred Douglas Miller, Winifred Hayes, Faith Black, Florence Altman, Esther Short, Lucille Long, Bernice Justice, Florence Brittain, Neva Mottinger, Mabel Marquardt, Emma Benker, Mason Gower, Edgar Jackline, Albert Esch, William Wheeler and Chester Zohn.

The March 20 concert of the Music League brought as soloists Bertha Wilson O'Donnell, soprano; Elva Nicholas, pianist, and L. A. Schlotter, cellist. Mrs. O'Donnell's brilliant singing was appreciated, and Miss Nicholas proved the surprise of the concert, her playing showing thorough training and ability of an unmistakable high order. Mr. Schlotter plays well and should be heard more often. Mrs. R. A. Ober and Katherine Bruot accomplished their duties as accompanists with success.

The recital given by Ossip Gabrilowitsch on March 5 in the Armory attracted the largest Sunday crowd of the season.

**Alliance, Ohio, March 25, 1921.**—The New York Chamber Music Society delighted an audience which packed the First Methodist Church, March 21, in the final number of the Artists' Series given under the auspices of the church choir. Carolyn Beebe, founder and pianist, has built up a splendid organization. The program was a little heavy, but the work of the artists throughout was so good that the interest never lagged.**Battle Creek, Mich., March 29, 1921.**—The concert season opened with a charming production of "Robin Hood" by the Ralph Dunbar Opera Company, with an adequate cast, fresh young voices, new costumes, and John Sweeney in his old role of Friar Tuck. The same company later gave "Carmen" with Lorna Doone Jackson as the gypsy. This gifted young woman sang and danced her way into the hearts of the audience. Mr. Dunbar himself was the cellist in the orchestra.

The Y. W. C. A. has been giving a series of entertainments, the first one being the Paulo Gruppe Concert Company. The program consisted of cello solos by Mr. Gruppe, violin solos by Camille Plasschaert, and tenor solos by Robert Monaghan. Gladys Corey Smith, at the piano, did excellent work in two trio numbers and in the accompaniments.

The National Society for Broader Education, coöperating with the local Women's Relief Corps, presented Sonya Medvedieff, soprano; Lee Cronican, pianist, and Philip Sevasta, harpist, in two excellent programs.

Louis Graveure delighted his audience with his interesting program. It included the prologue to "I Pagliacci," "To the Evening Star" from Wagner's "Tannhäuser," the "Toreador Song" from "Carmen," and several groups of songs, including "My Menagerie," by Fay Foster; "Ave Maria," by Bach-Gounod; "Songs My Mother Taught Me," by Dvorák; "The Leprechaun." Mr. Graveure closed his program with a dramatic interpretation of "The Trumpeter," by Dix.

**Boston, Mass.**—(See letter on another page.)**Bremerton, Wash., April 1, 1921.**—The Choral Symphony Society gave its first concert on Sunday afternoon, March 27, when it presented Handel's "Messiah." James

Hamilton Howe is pianist and director of the organization, and the soloists at the concert were Mrs. H. William Jack, soprano; Mrs. G. M. Phipps, mezzo-contralto; Marshall Sohl, tenor, and W. A. Worth, bass.

**Burlington, Vt., March 31, 1921.**—Pupils of the Wilder School of Music were heard in recital on March 31. Those participating were Pauline E. Canning, Irene O'Brien, Rosella Villemaire, Edith D. Butterfield, Marshall Mower, G. H. Wilder, Adrian E. Holmes, Odette Desmarest, Eliza Howland, Thelma C. Kidder, Lucy Hope, Lorraine Guillette, Theodore Blow, Lillian Parmalee, Sophia G. Saiger, Geraldine Turner, Helene Smith, Dolores Mallory, Isabel G. Burnap, Ada Caldwell, Elva Munnette, Lizzie Harrington, Florence Irish, Clarence B. Foster, Clara E. Rice, Jane Hawkins Niles, Irene Wilder, Edith S. Clogston, Mary A. Canning, Dorothy M. Hall, Mr. and Mrs. B. F. Goodrich, Dorothy Carlin, George H. Rivers, Albert Proctor, Madeline Valle, Fannie Harrington, Lucile Arbuckle Shea, Marjorie Phelps Hill, Florence Nichols, Agnes Morton, Mildred Gabree and Blanche Z. Barnes.

Classes in Frederick H. Haywood's "Universal Song" are held each Thursday evening at the High School Auditorium, children's class at 7, women's at 8 and men's at 9.

**Chicago, Ill.**—(See letter on another page.)**Columbus, Ohio, April 10, 1921.**—The Cleveland Orchestra, conducted by Nikolai Sokoloff, was presented in concert at Memorial Hall, March 28, by the Girls' Athletic Club. An artistic program, played in superb and gratifying style, was the contribution of the orchestra, and the performance merited praise from all hearers. Tchaikowsky's "Pathétique" symphony was the most pretentious offering and occupied one-half the program. The musicians showed splendid unity and skilful technic. Shading and expression were splendid and Mr. Sokoloff, at the stand, proved himself to be a leader of broad understanding and warmth of sympathy for the artistic requirements of the work. Proficient coloring and depth of feeling was apparent in the rendition of the "Nutcracker" suite by the same composer, and the overture to "Mignon" was well received.

Margaret Crawford, who has managed several successful concerts in Columbus during the past season, introduced two visiting artists in the concert Easter Sunday at the Athletic Club, Della Baker, soprano, of New York, and Louis Johnen, a Cincinnati baritone, who gave an excellent song recital. Miss Baker revealed a voice of power and an expressive art marked by individuality and good taste. The mad scene from "Lucia" displayed the technical excellence of her voice and was a vehicle for her dramatic capabilities. Mr. Johnen sang stirringly and resonantly, his best liked offering being Dix's "The Trumpeter." Zella Roberts, of Columbus, played accompaniments. An orchestra assisted.

On the monthly matinee program of the Women's Music Club, March 22, were heard Lilian Miller, soprano; Geraldine Riegger, contralto; Alice Laughridge, soprano; Elizabeth Ferguson, pianist; Leila Brown, pianist, and Marguerite C. Corbett, harpist.

The Girl's Glee Club of Ohio University was heard in programs given at the Dresher Hotel, March 26 and 27. Oramay Ballinger, of Lancaster, appeared as violin soloist.

The following pupils of J. B. Francis McDowell were presented in a recital at his studio March 31: Walter F. Meilke, Emily Ganz, Carl O'Hara, Ruth Stern and Zola Harris.

When Sophie Braslau, operatic contralto, was forced to cancel her engagement at Memorial Hall in Kate M. Lacey's Quality Series, on account of illness, John Powell, the pianist, who was to have appeared as co-artist with the singer, assumed the entire program and gave the assembled

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audience a delightful program of piano numbers. The feat was the more remarkable in that Mr. Powell played with a sprained wrist. Opening with "Chaconne," a Bach-Busoni number, the artist displayed an accurate reading and at the same time an expressive and changeable tonality. Strictness of tempo was evident in three Beethoven Waltzes, one of which he was compelled by the insistent audience to repeat. Schumann's "Romance" was used as an encore to another number by the same composer, "Etudes Symphoniques," both revealing a thorough conception of the correct treatment of Schumann. In the etudes Mr. Powell's interpretative art was set forth to the greatest extent. The finale was the Hungarian rhapsody of Liszt, played with fiery and emphatic touch and in broad and comprehensive style. Two Chopin numbers which drew forth much applause were the B minor scherzo and the impromptu in F. A composition, "The Banjo Picker," by the player was added to the augmented program and was delicately played, and in somewhat the same vein a rippling, brilliant rendition was given of MacDowell's "Shadow Dance."

Leila Brown, pianist, was guest artist at the April 3 concert of the Saturday Music Club, playing with keen technique and sympathetic expression numbers by Wieniawski, D'Albert, Vogrich and Mendelssohn-Liszt. Members of the club who appeared on the program were Louis Todd, pianist; Helen Miller, soprano; Louise Shockey, pianist; Elsie Herkenhoff, violinist; Elizabeth Jane Harrison, pianist, and Lucille Hershey, soprano.

The Ohio State University's Men's Glee Club returned April 3 from a second tour of the State. Edgar Sprague, tenor, and Edwin Stainbrook, pianist, were guest artists, and their solo numbers were enthusiastically received. The glee club was under the direction of Prof. Karl H. Hoenig, supervisor of university music, and Nelson H. Budd, student director.

Harold G. Davidson, Columbus pianist, who recently opened a new studio here, was heard in two recitals recently before the music section of the Women's Music Club and the Orpheus Club of North High School. Mr. Davidson played numbers by Schumann, Carpenter, Brahms and Chopin with fine artistry. A feature of his programs was his own composition, an F sharp major etude.

The Desher Sunday musicale of April 3 presented Dorothy Neill, soprano. Emil Rosen, tenor, who has popularized himself with Desher audiences, also appeared singing an oratorio aria and two ballads with finished effect. A string orchestra, under the direction of Zella Roberts, also assisted. The recital was under the management of Margaret Crawford.

The regular monthly recital of the students of Grace Hamilton Morrey School of Music was held April 4, and the following appeared: Luella Knowlton, Helen Graber, Margaret O'Neill, Martha Beggs, Corinne Johnson, Francis Linck, Betty Brodt, Florence Hughes, Elizabeth Guthrie, William Miller, Jack Beaver, Elaine Gibson, Henrietta Furniss, Jane Ames, Jane Pontius, Margaret Clifford, Mrs. J. W. Wheeler, Jean Constable, Freda Grove and Ethel La Ville.

Another of the many concerts managed by Margaret Crawford, contralto and teacher, was that given at the Columbus Country Club, April 10, in which Miss Crawford was heard in solos and duets. Her sonorous and polished voice, with its depth and fullness of tone, was especially rich in Glenn's "Twilight." Tosti's "Ridomami la Calma" proved a vehicle for excellent Italian diction, and Miss Crawford was also heard to advantage in duets with Dorothea Crawford, soprano. Emil Rosen, tenor, also sang.

Minnie Tracey, a leading voice teacher in Columbus, has produced some prize winners from among her classes. Two pupils of hers—Helene Kessing, soprano, and Arnold Schroeder, bass—each won a voice prize of fifty dollars in the contest conducted by the Ohio Federation of Music Clubs. Margaret Melville Liszniewska, formerly piano teacher in Ella May Smith's studios, and now teaching at Cincinnati Conservatory, also produced a prize winner in her pupil, Lucille Wilkin, of Connersville, Ind., who won the first prize for piano composition.

Cecil Fanning, who recently returned from an absence of over a year spent in concertizing abroad and throughout the United States and Canada, has resumed teaching his large class of pupils and will continue until June, when he leaves for a summer in British Columbia.

Fort Dodge, Ia., April 5, 1921.—Alice Hackett gave an interesting piano recital recently in the Wahkonsa ballroom. Her program included a MacDowell number, "A. D. 1620," and numbers by Bach, Gluck-Saint-Saens, Beethoven, Chopin, Scott, Grainger, Debussy, Ravel and Dohnanyi.

Gainesville, Ga., April 3, 1921.—Otto Pfeifferkorn presented Sibyl Johnston in a graduating recital at Brenau Auditorium, March 31, assisted by Leta Hooks, contralto. The program opened with Beethoven's sonata, op. 53, included numbers by Godowsky, Moszkowski, Burleigh, Squire, and closed with the Liszt concerto in E flat. The orchestral part, arranged for second piano, was played by Viola Chandler.

Hampton, Va., April 5, 1921.—The fifth concert in the Hampton Institute series, arranged by R. Nathaniel Dett, which was held in Ogden Hall, attracted a large audience. The Howard University Glee Club, of Washington, D. C., gave a recital under the direction of Roy W. Tibbs, who is professor of piano and organ at Howard, and was assisted by Marian Anderson, contralto, of Philadelphia. Harry T. Burleigh's son, Alston Burleigh, of Howard, recited two of Robert W. Service's well known poems—"The Cremation of Sam Magee" and "The Ballad of Soulful Sam"—to the delight of the audience. The accompanists—Van Whitted for the Howard Glee Club and William King for Marian Anderson—added to the success of the joint program.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Paris, Texas, April 6, 1921.—On March 19, Corinne Dargan-Brooks gave her twenty-fourth students' musicale,

presenting Ardath Stephens, Bettie Jo Steinheimer, Helen Drummond in piano recital, with Henrietta Warren, reader, and Luzelle Smith, soprano, assisting. There was a well arranged program of works including numbers by Bizet, Shuett, Friml, Rimsky-Korsakoff, Sinding and Speaks.

There was special music at the Central Presbyterian Church Easter Sunday evening, under the direction of Corinne Dargan-Brooks, organist-director. Members of the choir are Mrs. James Ritchie, Mrs. J. P. Amis, Mrs. Clay Bearden, Mrs. L. C. Hill, Mrs. Eugene Atkinson, Katharine Hudson, Mrs. L. C. Mitchell, Mrs. Frank Fuller, Mrs. Lemuel Prock, May Record, Margaret Johnson, Mrs. Charley Seavers, Mrs. Peyton, Eugenia Malone, Mrs. A. G. Marple, Hazel Brazelton, Mrs. C. H. Moore, Miram Jones, Felts Fort, Frank Long, A. G. Marple, L. C. Mitchell, Frank Fuller, George Allen.

Portland, Ore.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Syracuse, N. Y., March 30, 1921.—The first three days of this week the Opera Association, Syracuse plan, presented the "Mikado" at the Wieting Opera House. This is the second occasion this season on which opera has been produced by local talent, the production of "Robin Hood" by Union Council, Knights of Columbus, earlier in the season having been a great success. The production of the "Mikado" was carried out with exceptional care and thoroughness, and in many ways proved most successful. The cast of soloists was excellent both in the singing and dramatic parts. Costumes and scenery were thoroughly adequate. An excellent orchestra, under the direction of Harry Leonard Vibbard, proved equal to all the demands of the score. The chorus excelled in its work many professional choruses which have been heard here. The opera was produced under the direction of Morton Adkins, and the state management was in charge of James F. MacDonald. The soloists were: Harold H. Powers; Edward J. Tholens, James F. MacDonald, Charlotte Lansing Snyder, Leora MacChesney, Florence Emerson Rich, Morton Adkins, George L. Patten, Florence Ide Palmros, Donald G. Perry, and Norma E. Allewelt.

On March 29, the Colgate music clubs gave a recital in the Mizpah Auditorium under the direction of The Recital Commission. The work of both the Glee Club and the Instrumental Club was very successful, if one were to judge by the number of encores which they received. The program was well balanced and effective in its variety, and Colgate is certainly to be congratulated upon the excellent clubs which it is sending out on tour this year under the direction of Prof. W. H. Hoerner.

The Brown University Glee Club gave an excellent recital in Lincoln Hall of Central High School on March 28. A fair sized audience was in attendance and appeared much pleased with the efforts of the collegians.

Topeka, Kan., March 30, 1921.—It was a good sized crowd which heard Ernestine Schumann-Heink last night at the city auditorium. Perhaps no singer is more popular

with the average audience than Mme. Schumann-Heink; and having heard her it is easily understood. She is human. She gets in touch with her audience in the beginning. She has no airs. She impresses one with her unaffectedness. She frankly says she is sixty. As she sang "Pirate Dreams," one could almost visualize her sitting in the firelight singing that song, with a tousled small boy head snuggled against her bosom. Then she sang "Little Fidget." No wonder they call her mother. Probably the song which pleased the audience best was the "Cry of Rachael." It was wonderful and heart-breaking in its dramatic passion.

"Taps" seemed to please the audience as much as any of her numbers. Mme. Schumann-Heink was assisted by George Morgan, an unusually pleasing baritone, who sang two groups, five numbers in all, and pleased with each. Katherine Hoffman, the accompanist, is a fine artist.

Probably one of the most interesting as well as one of the most unique programs ever given in Topeka by local talent was the "Musical Romance" staged at the Topeka High School auditorium last Friday night. This year Grace V. Wilson, supervisor of music in the public schools of the city, made a decided and successful effort to produce something different than had ever been given before. The result was "A Musical Romance." There was a large and appreciative audience. Organizations which took part in this unique program were the high school orchestra, boys' glee club, girls' glee club, a mixed double quartet, a boys' double quartet. Miss Wilson will take the boys' and girls' glee clubs and the high school orchestra to Emporia, Kan., April 14 and 15, to enter the state musical contest to be held there.

Robert Service, the eighteen year old Topeka high school boy, who for years has been a cripple, and lives in a wheel chair, won first place in the violin contest for amateur musicians, which was held at Lindsborg, Kansas, last week. The contest takes place each year in connection with the "Messiah" week, a musical event of interest to musicians over the entire country. Mr. Service won second place last year at the state high school musical contest which was held at Emporia, Kansas. Mr. Service played the "Souvenir de Moscow," by Wieniawski, at the contest. Bernice Hemus was his accompanist. Robert Service is the son of Mr. and Mrs. R. W. Service. He is concertmaster of the Topeka high school orchestra and has played at many public gatherings in the city.

Toronto, Can.—(See letter on another page.)

Utica, N. Y., March 25, 1921.—One of the gems in a winter that cannot boast of a great deal as to the musical (Continued on page 58.)

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**REVIEWS AND NEW MUSIC****BOOKS**

(Pioneer Publishing Co., New York)

**"The Musician's Mind" (Book)**

By Antoinette Feleky, B.S., A.M.

"The aim of this book is to introduce the musician to the scientific study of mental life. In the first part of the work we record and discuss the experiences of one hundred musicians in learning, teaching and performing. In the second part of the work we summarize the fundamental truths of psychology in simple and concise language." So says the author, who set about her work by sending out a circular letter to the one hundred musicians she mentions, asking for definite replies. She says her "greatest debt" is to these, who answered her questions, for, had they not replied, the work could not have been written. It was certainly an original way to gather facts on which to base a book, and that she came out of it triumphantly is testimony to her persistence and push. Naming some of these musicians alphabetically (she prints them all in serial number): Clarence Adler, F. B. Busoni, George Bagnall (misprinted Bugnall), Carl Fiqué, Arthur Foote, Rudolph Ganz, Arthur Hartmann, Victor Harris, Rafael Joseffy, Luigi Von Kunits, Christian Kriens, Frank La Forge, Alexander Lambert, Clara Damrosch Mannes, N. Valentine Peavey, F. W. Riesberg, Constantin Von Sternberg, M. E. Schwarz, Carl H. Tollefsen, Carl Venth, Harrison M. Wild, Fannie Bloomfield-Zeisler. The list represents leaders in the vocal and instrumental art, and their replies to questions are enlightening, some of them both wise and witty. In all fields one finds increasing interest in hidden springs of action, and particularly is this so in the musical life. We know little regarding the emotions, for they are fleeting, intangible, evanescent, and difficult to capture for purposes of study. Music illustrates this clearly, and from the widespread interest in this subject this little volume of a hundred pages grew. A blank asking responses to two dozen questions was sent the favored one hundred performers, teachers or composers. By accumulating their replies, the author was enabled to produce this work, which she succinctly divides into three parts, namely: Part I, Learning Process; Part II, Teaching Process; Part III, Performance. In order to grasp her methods, one must have the book at hand, but an idea may be obtained by quoting. The first question says: "When you were a student of music, what was most helpful in your studies? Was it practice? Personality of teacher? Methods? Ideas given by teacher? Or inborn love of the art? What traits in your teacher affected you most? Do you memorize easily? How do you memorize? (Do you see the notes, learn by muscular sense, or by hearing the piece?) Do you play the piece from beginning to end over and over until you have memorized it? Or do you memorize it bit by bit? Have you ever overpracticed a piece—if so, did you improve or deteriorate?"

Replies to these questions are given in tabulated form of percentages. Reply to Question 1 shows that "inborn love of the art" led, some 31 per cent. asserting this. Next came "practice" as the reply. Rudolph Ganz said that personality became a greater factor and methods less important as he grew. Victor Harris said it was impossible to recall what element most helped him, unless he should say ideas given by the teacher. Gustave L. Becker, with regard to methods, stated that "most of the old methods led to one sided development, which the next good teacher would try to even out." Question 2, "What traits in your teacher affected you most?" shows that eighteen named knowledge as the special trait. Enthusiasm of the teacher came next, and the rest were divided. "A. F." stated that the teacher's encouragement meant most to him, and Becker said the traits of a teacher that affected him most were those that made him feel most at ease, that showed a sincere interest in his progress, appreciation of his efforts, and understanding of his weak points, together with optimistic encouragement, toward overcoming faults." In Question 3, "Do you memorize easily?" sixty-four find it easy, twenty-two find it difficult, twelve fairly difficult, etc.

Question 4, "How do you memorize?" showed that forty-five gave visualization, forty-one auditory sensations, thirty-four muscular sensations, and twenty-four structure, as their methods. Harold Henry said he did it by muscular sense. Luigi Von Kunits said by impressing the notes on his mind until the piece "gets in my fingers." Hartmann said by hearing and reading the music. Carl Fiqué said by visual, muscular and auditory means, and by memory of harmony. Victor Harris said by visualizing, by a certain unconscious photographic process.

Questions 5, 6, 7, 8 and 9 are given but brief space. Percy Goetschius says in reply to Question 10, that imitation is the basis of all learning. Fannie Bloomfield Zeisler says imitation is of tremendous importance until individuality begins to assert itself. Clara Damrosch Mannes is quoted as replying that imitation is valueless unless the idea back of the player is grasped by the imitator. Various eminent musicians reply to Questions 11, 12, 13 and 14, including Tracy, Bagnall, Harris, etc.

Question 15, "Does the audience influence you in any way?" has many replies. Sixty-five play better before an audience, twenty-one play better when alone. Fiqué says that a sympathetic audience inspires him to better work. Harrison M. Wild states that after one is thoroughly prepared an audience usually stimulates.

Question 16, "Does the audience give you added power?" gets from Rudolph Ganz the answer, "I can tell a sympathetic audience before I touch my piano, just facing it."

"Can you force the audience to respond?" Question 19, fifty-six artists say yes to this, eleven cannot, and thirty do not reply. As to nervousness before an audience, Question 20, has seventy-six replies stating they are nervous at such times, thirteen are not, and ten do not reply.

"Have you ever been playing, but watching the audience, and at the same time thought of other matters?" says Question 22, to which various replies are printed. Carl Whitmer says yes, two of these he can do, but not three. Carl Venth says he can do all three simultaneously, but to do good work one must concentrate absolutely. Harriet

M. Dwight says no, the matter in hand is all she cares about; no man can serve two masters. F. W. Riesberg replied, "Foolishness! keep your mind on what you are doing."

The remaining queries have interesting replies, some of them being printed in full. Psychology, the learning process, inborn mechanism, habits, analysis of conscious or mental processes, organic sensations, all these subjects are enlarged upon by Miss Feleky, and those interested will do well to get the book and become acquainted with its contents.

(Macmillan Company, New York)

**A Book of Descants**

By Alan Gray

This book offers organ arrangements of nearly 150 hymn tunes, very few of which will be familiar to American congregations. What Descant is, is explained in a short preface by the author. From this it appears that "in Descant a certain number of treble voices have an independent part, while the other voices sing the tune." In most of these tunes the arrangement is for organ with the Descant in the highest part. The Descant parts are published separately. The preface claims that "experience has shown that by the use of these devices the singing of the congregation and their interest in the hymns are stimulated in a remarkable manner." It is hard to believe.

**MUSIC**

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**"THE WORLD IS WAITING FOR THE  
SUNRISE" (Song)**

by Ernest Seitz

Continuing their discovery of talented composers and their songs, the house of Chappell-Harms, Inc. (New York) has issued the foregoing work of three pages. It is to be sung slowly, the text (by Eugene Lockhart) telling of the moon, the stars, the dawn coming slowly, greeting the trusting hour. The popular appeal of the music, to which the poetic text is truly wedded, is unmistakable, and the refrain is particularly telling in its effective melody. At this period the accompaniment becomes very taking, with grace-notes preceding chords played in the upper reaches of the piano. Interesting harmony, and a somewhat unexpected close on a high note, are features of the song, which is to be had in three ke.s.

**"I'D BUILD A WORLD IN THE HEART  
OF A ROSE" (Song)**

by Horatio Nicholls

Another song, in "popular" vein, which with the preceding "The World Is Waiting" would make two good concert-songs, sung together. It goes along naturally, with fluent melody and harmony, and is based on the poetic thought (by Worton David) of

"Deep in the heart of a rose I'd fashion a new world for you,  
With only your smile for the sunshine,  
Your lips for the morning dew;  
No light for me but your eyes, no sound but of love beating true;  
I'd build a world in the heart of a rose,  
And O! how I'd pray just to live there always  
In the heart of that rose with you."

The two-page refrain becomes impassioned, full of life, and all the way through the piano plays the melody with the voice. A fine climax comes at the end, and the song is sure to make effect, for all the world loves a love-song. We have all been bitten!

(Continued on page 61)

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**Ted Shawn Called the American Man Dancer**

In 1913 Ted Shawn made his first individual concert tour of America, supported by a small company. Early in 1914 he was engaged as leading man and dancing partner of the great artist, Ruth St. Denis, and toured with her constantly until he enlisted in the army in February, 1918. During this time he was also the ballet master of the Ruth St. Denis Company.

In the summer of 1915 Ruth St. Denis and Ted Shawn founded Denishawn, the internationally famous school of the dance in Los Angeles, and for the past two years Mr. Shawn has carried on the work of this splendid institution alone.

Ted Shawn served in the army until early in 1919, entering as a private and emerging a lieutenant of infantry. Since returning to civil life he has produced five beautiful and original dance dramas which are now on tour. Of these "Julnar of the Sea" has had to date twelve hundred performances. He is the pioneer among American men dancers and is still under thirty years of age. His dancing has now taken on a richness and strength that were only latent before. He is unique, incomparable—a virile man, a serious artist, a superb dancer. He will be assisted in his programs by a concert pianist and two girl dancers.

Ted Shawn's offerings for the coming season will include his Dance Church Service. In this a composite of the familiar Protestant Church rituals is presented entirely in rhythmic movement. In the primitive, vital periods of all great world religions, dancing has played an important part, and it entered into the rites of the early Christian Church. Mr. Shawn will dance reverently a Prayer, Doxology, the Gloria, the Twenty-third Psalm, an Anthem, a Sermon, a Hymn, and a Benediction.

The second section of his program is called "Music Visualizations," a term invented by Ruth St. Denis to replace the much abused word "interpretation." Therein the dancer merely translates sound into corresponding movement, without story and without dramatic action or emotional expression. The musical composition is thus, as it were, even to the stress of a particular note, played visually. Mr. Shawn "visualizes" such selections as Rubinstein's "Staccato Etude," Chopin's scherzo in C sharp minor, Erik Satie's "Gnos-sienne" and "Pieces Froides," Albeniz's "Seguidilla" and others.

Romantic, Barbaric, and Pictorial Dances close the program. Here the offerings are gorgeously and colorfully costumed and range from a Valse Directoire to a Spear Dance Japonique; from Spanish to Siamese, and from Egyptian to American Indian of the last century. Scenes from Ted Shawn's ballet, "Xochitl," which deals with the almost prehistoric Toltecs of ancient Mexico, will also be given.

The program is one of diverse appeal and is so arranged as almost completely to avoid waits and intermissions.

**Caselotti Studio Musicale**

G. H. Caselotti, New York and Bridgeport vocal teacher, gave a musicale at his residence studio, 145 Lenox Avenue, Bridgeport, Conn., on March 31, which was attended by a large audience. Mr. Caselotti presented the following pupils: Marie Louise Caselotti, Ebba Nyberg, Alice Nelson, Eva Hodgkins, Francis Golesky, Catherine Jennings, Josephine Patuzzi, Alice Medlicot, John Buckley and Marie Caselotti. The uniform excellence of the work of the participants was favorably commented upon. Mr. Caselotti accompanied all the soloists.

**The Gray-Lhevinnos in the South**

At William Woods College, Fulton, Mo., the audience was captivated with the Gray-Lhevinnos recital on February 28, so much so that the next morning it was decided to have another by these charming artists before train time. The college auditorium was, therefore, filled again with enthusiastic admirers. Besides the recitals there, another was given in the hospital. Some of the world's best artists have been heard in Fulton but it remained for the Gray-Lhevinnos to play for the insane inmates of the hospital and nearly 1,000 were held spell-bound.

**Italian League Has Dante Evening**

The Lega Musicale Italiana held a Dante evening on March 28 at its club house in West Forty-ninth street, the program being devoted to an address, "The Divine Poet and Music," by Dr. P. R. L. Deville, and songs to texts by Dante, set to music by various composers, and well sung by Mario Laurenti, the Metropolitan baritone, and Ruth Witmar, soprano, with the assistance of Maestro A. Bimboni at the piano.

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**ADDRESS WANTED.**

"Could you give me the address of E. Trachtenburg who formerly conducted the Philadelphia Concert Bureau and is now reported to be in New York?"

The Information Bureau regrets that it does not know this address. Perhaps some of its readers may be able to furnish it.

**STILL MEMBERS.**

"Are May Peterson and Marie Rappold still members of the Metropolitan Opera Company? I notice that their names never seem to appear in the casts."

Yes. You will find both their names on the roster of artists who are members of the Metropolitan Opera Company.

**SONG COSTUMES.**

"Please give me the address of a place where I can obtain a book on costume with a list of songs to accompany each period. I want a book that will give every little detail of costume."

The Information Bureau has been unable to find any such book and will be grateful to any of its readers who will furnish such information.

**FIRST VIOLIN LESSON.**

"I have just started taking violin lessons, and my teacher gave me the violin the first day I went to have lessons. Some people say that before taking up the instrument, you must know solfeggio. I would like to know your opinion about this case."

Before you commenced taking lessons on the violin, you undoubtedly selected as a teacher the person who would best suit your needs. You knew you required someone who knew more about the instrument than you did, otherwise you would not have required a teacher. Who are the "some people" who say solfeggio should be learned first? Are they accredited teachers who understand of what they speak, or are they the thousand and one students who go about criticising teachers, instruments, methods, playing, until one would imagine there was no one who could either teach or play violin with the possible exception of themselves. Apparently the less a student knows, the louder his criticisms of others.

Having satisfied yourself with a teacher, follow his instructions in the firm belief that he knows how to teach, what your special

needs are, and that he is working for your good. If a person in authority, whose opinion is of value, makes a suggestion in regard to the violin, at once speak to your teacher about it, listen to what he says as to why he is doing certain things. Be on terms of friendship with your teacher, and help, not hinder him in his work.

**A CAPELLA MALE CHORUS.**

"As a matter of information, do you know of any male chorus in the United States that sings at any time, whether in concert or other appearances, every number during the entire life of such chorus a cappella (unaccompanied) by any musical instrument whatsoever?"

The Information Bureau does not know of any male chorus in the United States which sings entirely a cappella. If any of the readers know of any such, the Information Bureau would be glad to hear of it.

**THE LA SCALA REOPENING.**

"When will La Scala Opera reopen?"  
La Scala, Milan, will reopen on December 26 with "Parsifal."

**Macbeth Scores at Charlotte**

Charlotte, N. C., March 11, 1921.—Straight from her operatic triumph in "Hamlet" at the Manhattan Opera House, New York, Florence Macbeth made a complete conquest of Charlotte (N. C.) music lovers in a concert promoted by the Men's Club held in the Auditorium last night.

Displaying a voice of culture and beauty she interpreted a program of English, French, Russian and Italian with such charm that the biggest audience the Auditorium has held this season demanded more encores than songs on her program, and gave her an ovation after her aria which showed how unmistakably she had endeared herself by her unaffected mannerisms and delightful singing. The accompaniments of George Roberts added much to the evening's enjoyment. B. C.

**Witmark Accepts Braine Song**

The firm of M. Witmark & Sons has accepted a new encore song from the pen of Robert Braine called "Riding On a Rainbow." The words are by T. Bishop Swift and are extremely humorous. The song is the type that many singers are glad to find and much popularity for it is predicted.

**Graveure to Sing Here April 29**

Louis Graveure will appear at Carnegie Hall on Friday evening, April 29.

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## ACROSS THE COUNTRY

(Continued from page 55.)

feats accomplished in Utica, was the New York Philharmonic Orchestra's concert at the Gaiety Theater, Monday evening, March 14. Josef Strausky directed all with the exception of the Hadley composition—rhapsody, "Culprit Fay"—the music for which was composed to suit the poem by Rodman Drake, and for which Mr. Hadley himself conducted. Strausky in his work here during this last visit strengthened the place he already holds in the admiration of Utica's music world. The Gaiety Theater stage was rather crowded when the entire orchestra of seventy pieces had been distributed over its surface, but in point of lack of room it was not exceeded by the theater itself. A record crowd turned out despite the fact that it was not the most pleasant evening on record. The concert, which was a brilliant success, was given under the auspices of the Children's Home of Utica management, a benefit, and it is understood that it netted a substantial sum.

Every year the Catholic Women's Club, one of the organizations to which this city is indebted for stimulating the spirit of music, gives a St. Patrick's Day entertainment. Each year the chorus seems to outdo itself, and it is not exaggerating to state that it did that very thing in 1921. The Catholic Women's Club Chorus, under the capable direction of Thomas E. Ryan, rendered a brilliant program before a representative and appreciative audience at the Knights of Columbus Hall, Genesee street, March 18. The solo and quartet work, as well as the chorus, were exceptionally good. One of the most popular numbers with the audience was William F. Flanagan's rendering of "Macushla." He was forced to give an encore, "Mother Machree." Harry R. Gosling scored with Thomas Moore's "The Meeting of the Waters," and followed it for an encore with "The Top o' the Mornin'," a catchy selection that made its mark. "Come Back to Erin" was sung by Mary Corbett-Donahue. The popular Aeolian Quartet, composed of William F. Flanagan, Bart G. Boehlert, Elert Montana and T. Edward Russell, with Thomas E. Ryan as accompanist, pleased with "Kathleen Mavourneen." T. Edward Russell sang "Believe Me, If All Those Endearing Young Charms," Mrs. Everett W. Dibble's beautiful soprano was appreciated in Balfie's "The Last Rose of Summer," and so was a violin number by Eugene Gantner, Kreisler's "Lieberfreund" and "Oriental." The chorus opened and closed the entertainment. Bessie M. Stewart was the accompanist of the evening.

The Cymreigyddion Society, a Welsh organization, responsible for a goodly number of delightful musical attractions in this city, for the fourth of its seasonal entertainments, offered at the New Century Auditorium the Cambrian Minstrels, last Monday evening. The performance was in two parts, and highly successful.

Thursday afternoon, March 17, the B Sharp Club student members held a delightful entertainment at the New Century Auditorium. There was a large attendance. Bessie M. Stewart was chairman of the committee in charge of the event.

Waterbury, Conn., April 1, 1921.—At the Waterbury Women's Club on March 8 Mrs. J. Merrick Gallond gave an interesting paper on "The Development of American Music" from the days of the Indian up to the present day. The different periods were illustrated by songs in costume by Marguerite Mack, Inez Evans, Mrs. C. B. Toleman, Mrs. E. E. Beardsley, E. T. Anderson, Fannie L. McCormack, Mrs. Beardsley, Mrs. W. P. Ogden was the accompanist.

An enjoyable recital was given in Buckingham Hall March 18 by Rollin P. Clarke, baritone soloist of the Second Congregational Church quartet and president of the Waterbury Choral Club, and Joseph Di Vito, violinist, graduate of Yale Music School.

Stainer's cantata, "The Crucifixion," was given in Trinity Church, March 25, with Frank N. Kelley, tenor; Harry Olmsted, bass of the Center Church choir, Hartford, and Alvin E. Gillette as soloists. The choir of boys and men did exceptionally fine chorus work under the direction of Sydney Webber, organist. The choir of St. John's Church, under the direction of William Hall Miner, gave the same cantata at that church in the evening.

### Tilla Gemunder Heard at Waldorf-Astoria

The fifth matinee musicale of the Euphony Society, at the Waldorf-Astoria Hotel on March 12, had as soloists Tilla Gemunder, soprano; Joseph Phillips, baritone, and Gordon Stanley, pianist.

Miss Gemunder gave special pleasure with her lovely voice and discriminating sense of values in her interpretation. Mention must be made of the Scandinavian group, recently sung at her Princess Theater recital, and songs by Carl Hahn ("A Song at Twilight") and Robert H. Terry, whose new song, "The Answer," was given on this occasion.

Mr. Stanley's work was most artistic and he was the recipient of much applause. Mr. Phillips' fine baritone voice was heard to advantage in Valentine's aria from "Faust" and a group of songs which included Claude Warford's deservedly popular "Earth Is Enough."

Claude Warford, the club's accompanist, played in his usual effective manner.

### Maryon Martin's Lynchburg Activities

March 11, the Community Choral Club, Maryon Martin director, gave a program of ten numbers, including choruses and solos, this being the initial performance of the club. It was a fine concert, the house being crowded, and great applause was given all the numbers. The soloists were Hester Busey, Evelyn Stone, Bently Ford and Berkeley Martin, who sang songs by modern composers, including Mana-Zucca's "If Flowers Could Speak." The club will now take up the study of Sullivan's "Ruddigore" for the May performance.

Eleven pupils of Miss Martin participated in a recital March 17 when standard songs by European and American composers made up the interesting program.

In the order of their appearance those who participated were Lois Bell, Marion Dearborn, Vera Thomas, Mary Robinson, Evelyn Stone, Harriet Evans, Elizabeth Camp-

bell, Josephine Jennings, Josephine Thornhill, Bently Ford and Hester Busey. Maude Larkin was the accompanist.

### Schofield's Forte Concert Work

Edgar Schofield has been engaged for this spring's Farrar concert tour. This is easy to understand, as Mr. Schofield registered such an emphatic individual success last fall when he appeared with this same star on her whirlwind round of concert dates before the opera season opened that he has been in demand all season for return engagements to give recitals by himself.

As many of his admirers already know, Edgar Schofield has sung extensively, both here and abroad, in opera, concert and oratorio, and has won fame in all three branches of music alike, but of late particularly in the concert and recital field. When interviewed recently about his present singing activities and his preference for any particular branch of his art, Mr. Schofield replied:

"The concert field above all. It is gratifying, too, to see that the public realizes that this is my forte, and that my best work is not confined to operas and oratorios alone. Formerly, sometimes on account of my association with operatic roles and oratorios, I felt that the public wanted me especially in these roles. Not so any longer. The Farrar tour last fall demonstrated this fact without a doubt, for the audiences everywhere were more than kind to me, and I did not use an 'Arm, Arm, Ye Brave' or 'It Is Enough' on my programs.

"Not that I don't love oratorios," Mr. Schofield hastened to add reassuringly. "I love them, especially 'Elijah.' And the public certainly agrees with him in this predilection—when he is singing this noble role.

Mr. Schofield was quick to continue.

"An artist should always sing, always interpret, what he can sing the best. Some singers are more successful in singing this or that kind of music simply because their minds seize more quickly on the spirit of the atmosphere and sentiment of the song, and they are therefore able to 'put it over' with fuller meaning and to successfully convey that meaning to their audience. This applies whether one be singing a religious oratorio or a love song, only the majority of singers are more successful in 'picturing' a love song—something that they have seen through themselves—than they are in projecting an exalted scene from the bible.

"As for the interpreting of our own native song literature—sure no one who sings in concert and prides himself on being a good American could resist, for instance, putting on his program one of those weirdly characteristic negro spirituals that are so replete with atmosphere—if he had a flair at all for song interpretation and 'picture painting' in tone and was interested in furthering the cause of our own good American song literature." R. G.

### Euphony Society Gives Concert

Features of the third private concert of the Euphony Society (Mrs. James J. Gormley founder and president and Carl Hahn conductor), given in the Waldorf-Astoria Hotel, April 5, included the excellent singing of this body of young women of works by Clutsum, Nevin, Hahn, Burleigh, Goring-Thomas, Warford and others. The sopranos possess youthful and consequently sweet quality of tone, producing them finely in the phrase "Oh Myrra," and singing Nevin's "Night Has a Thousand Eyes" with true expression. "Approach of Night" by Claude Warford, the club's accompanist, is lyric, mellow, and fluent in its three-part effects. Mr. Warford knows how to write for the association of voices. Helena Marsh, contralto of the Metropolitan Opera Company, with her rich voice and pretty appearance, was well liked in the aria "My Heart," etc. To this she added Wolf's "Spring Song" as an encore, and was later heard in four songs by American composers, of which "The Night Wind" by Roland Farley was very effective. Morgan Kingston, tenor, also of the Metropolitan Opera Company, sang the Flower song from "Carmen" with ardor, reaching the high A flat and closing B flat with big climax. He gave the "Pagliacci" aria as an encore, and was later heard in songs by Grieg, Hageman and Goring-Thomas.

The string octet, with harp and piano, formed an excellent instrumental background to all these numbers, Mr. Hahn's experienced hand being discerned behind the various arrangements. They played as separate numbers "Serenade" (Jensen), "Heart Wounds" and "Last Spring" (Grieg), "Last Dream of the Virgin" (Massenet), "Serenade" (Pierne), and as the final number of the program, two Irish tunes by Percy Grainger. Needless to say, Mr. Hahn ably handles the situation as conductor of all these ensemble works, producing many dainty effects, along with those needing large climax.

The white and gold banner of the club, the festal array of singers, the turning on of all the lights at nine o'clock sharp, the entrance of the president, Mrs. James J. Gormley (greeted by a rising audience and singers with loud applause) and the warm greeting to conductor Hahn, all this was noted at the beginning of the concert.

Evelyn Hatteras accompanied for Mr. Kingston, Rodney Saylor for Miss Marsh, and Mr. Warford is the popular accompanist for the club.

### Grace Kerns Singing Many Dates

Besides making a comprehensive tour through the Maritime Provinces with the quartet, the other members of which are Alma Beck, Judson House and Fred Patton, Grace Kerns left directly after her performance in Sydney, N. S., April 16, for Philadelphia, where she sang for the Philadelphia Choral Society in "Judas Maccabaeus." From the Quaker City this artist went to Birmingham, Ala., where she makes two appearances, one in recital, the other in Rossini's "Stabat Mater," before returning to New York to resume her activities there.

### Berumen Scores at New York University

Ernesto Berumen gave an enjoyable recital at the University of New York on March 29. This was the first piano recital given in the course at the University and proved a most successful event. Mr. Berumen presented a well arranged program, including some brilliant and popular numbers. His excellent rendition of the Dohnanyi rhapsody, concert waltz by La Forge, and Mexican ballade brought many recalls to the young artist, who responded with numerous encores at the conclusion of the program.



## MUSIC ON THE PACIFIC SLOPE

## ALICE GENTLE SCORES IN OAKLAND

Well Known Artist Is Presented in Spoken Drama Repertory—Interesting Recitals—Jordan-Gardner Program—Notes

Oakland, Cal., March 17, 1921.—Fresh from a triumphant tour of the country under the direction of Fortune Gallo, as guest artist of the San Carlo Grand Opera Company, Alice Gentle, heading a dramatic stock company at the MacArthur Theater, Oakland, opened a successful season on March 6 with "The Rose of the Rancho" in which, as Juanita, she distinguished herself as an artist of unusual histrionic ability. A splendid supporting company, headed by Walter P. Richardson and including many favorite players, insured the success of the first week's production. For the second week Miss Gentle appeared in "The Song of Songs," in which play she made a hit by her singing of the song of that name.

## RECITALS.

Pupils of Ruth Waterman Anderson recently entertained at a concert given by her voice pupils. Among those who participated in the program were Myrtle Glenn, Elsa Sternberg and Beatrice L. Sherwood. Mr. and Mrs. Anderson assisted in the program. Miss Sherwood and Mrs. Herschell Hagan were the accompanists.

A large party attended a concert given by Beatrice Cummings Anthony, artist pupil of Albert Elkus, at the Jenkins School of Music, March 11.

## JORDAN-GARDNER PROGRAM.

A capacity house greeted Mary Jordan, contralto, and Samuel Gardner, violinist, when they appeared on March 4 at the Municipal Opera House, in joint recital under the management of Miss Z. W. Potter, the fourth attraction of the Artists' Concert Series.

## NOTES.

To its many methods for stimulating the development of music in the state, the California Federation of Music

Clubs this year adds a prize, to be given for a suitable work for chamber music combination, which shall have its first performance at its fourth annual convention, 1922.

Helen Lawrence Turner, who is visiting her sisters the Misses Taylor, of Dolores Avenue, recently wrote and composed an operetta, "Dear Old Japan," which she successfully produced in the Southland. At the request of friends, excerpts were sung and played by Miss Turner at a musical evening given recently in her honor.

At Arcadia Pavilion recently a delightful program was given for the Hoover Relief Fund when the following artists gave their services: Alice Gentle, operatic star; University Glee Club; Marian Cavanaugh, child pianist; Beth Bahls; Evelyn Cavanaugh; Prince Lei Lani, Hawaiian tenor; Elizabeth Bruce; Professor Ernschaw and Ruth Stanley; Oscar Young and his jazz orchestra.

An hour's program of music was given a short time ago by the University of California Glee Club, at the Kinema Theater, including selections from the opera "Robin Hood."

The monthly meeting of the Senza Ritma Club was held last month at the home of Mildred Randolph, when the program was given by Alice Davies Endriss, violinist; Mildred Randolph, pianist; Merian Sellander, vocalist; Persis Edwards, whistler.

"The Art of Expression" was the subject of a recent talk at Mills College by Mrs. J. N. Burroughs. A fairy ballet of little girls illustrated her theories. Vocal numbers and violin and piano selections were also heard. Mrs. Burroughs discussed three forms of artistic expressions—the dance, vocal, and instrumental music.

The musical vespers service, which is a monthly feature at Mills College, was given on March 6 by William W. Carruth, college organist, assisted by William P. Laria.

Mrs. Percy Murdock entertained at tea recently, honoring Alice Gentle, whose presence in Oakland and Berkeley just now is an incentive for many functions.

David Alberto, pianist, who recently returned from Europe, appeared in concert, March 5, before members of the Ebelle Club.

E. A. T.

## SEATTLE MUSIC NOTES

Seattle, Wash., March 28, 1921.—Probably no one influence has done so much for the upbuilding of music and music appreciation in the far Northwest as that of the local Ladies' Musical Club, which the past week celebrated its thirtieth anniversary. Aside from the concerts which have been given on the average of once a week during all of this period, the club has been the means through which music lovers of the Northwest have been able to hear the greater part of the famous musical stars that have visited America. The club has a membership of several hundred, but the hard work attending the successful operation of such an organization has fallen upon a few members, some of whom were charter members of the organization. In this respect one feels required to offer a special tribute to Mrs. M. A. Gottstein, who has acted as executive secretary and as business manager for every concert that has been given by all these artists, and from the amateur standpoint of her position as an impresario she holds a record that most professional men and women in this line would be glad to claim, the very unusual record of never having had a deficit. The occasion of the thirtieth anniversary was celebrated by a concert given entirely by members in a program consisting of compositions by composers of the club. Mrs. A. K. Fiske, who is at present president of the club, and incidentally a charter member, paid a high tribute to the work of the club members and to the support which the city has given the organization from its beginning.

Emily L. Thomas gave a recital to her students on Friday evening, March 18, playing Variations of Raff and groups of Chopin, Schumann, MacDowell, Grieg and Rubinstein. Miss Thomas' charm as an artist makes it a matter of regret that she is not heard more often in a public way, which would probably be the case were it not for the large student following she has, which requires most of her attention.

Paul Pierre McNeely, who has established himself as one of the leading piano teachers of the city, appeared recently in the new role of composer, when Dorothy Dial,

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a pupil of Kirk Towns, rendered a program for the Ladies' Musical Club, of Tacoma, singing three groups of Mr. McNeely's songs, for which Mr. McNeely was accompanist. The press of Tacoma was very enthusiastic in its praise of Mr. McNeely's compositions, which were charmingly rendered by Miss Dial.

Frederick Fradkin, former concertmaster of the Boston Symphony Orchestra, appeared recently as a leading attraction in the local vaudeville house of the Orpheum circuit. It is interesting to note that Mr. Fradkin attracted many patrons to the Moore who are not usual habitués of vaudeville.

Marian Coryell, who in the past two seasons in the Northwest has become one of the popular artists in local musical circles, appeared in an interesting piano recital program at the Cornish School on March 9, as the ninth artist attraction in the series being given at that institution. Miss Coryell is, above all, exceedingly musically in her performance; possessed of an imagination which allows her to impersonate the moods of her different numbers to a degree that is rare in most pianistic artists of today, she enthralls her audience with the real content of everything she plays. Her technique is fluent, and her phrasing that of the artist who has something to say, rather than something to show. Her program, aside from a Mozart sonata and a group of Chopin numbers, was unusual, including a delightful set of "Child Scenes," by Von Vilm, some intermezzi of Sinding, and a group of modern things by local composers, which included two of her own, two of Kathleen Collings who has been a student under Miss Coryell for the past season, and one of Amy Worth. Throughout the length of the program the greatest enthusiasm was displayed by the large audience.

Montgomery Lynch, director of the Temple Chorus and teacher of voice, gave two student recitals recently. A large number of students, showing promising vocal attainment, took part in the programs and gave an exceedingly good account of themselves.

Judson Mather, with his choir at Plymouth Church, gave an impressive performance of Rossini's "Stabat Mater," March 6. The soloists were Mrs. Durant Hemion, soprano; Ada Beeler, contralto; James Harvey, tenor, and Wilfred Worth, bass. The organist was assisted by a small string orchestra.

Several students of the Kirk Towns studios are making marked success in their public work locally. Adele Walker, soprano, was chosen from several hundred contestants to sing the leading part in the "Little Tycoon," which was given at Broadway High School recently. Dorothy Dial and Frank Meeker presented the last program of the Ladies' Musical Club of Tacoma, singing manuscript songs

of Paul Pierre McNeely, and Dewey Washington and Ida Brown scored heavily singing the "Tales of Hoffmann" duet at a local picture house.

Sarah K. Yeagley, a prominent teacher of younger students in Seattle, who has been in California during the winter, has returned to her suite in The McKelvey and has resumed her teaching.

Marian Coryell, who has been in the West for the past two seasons in order to continue her studies with Boyd Wells, leaves for California at the end of this month to fill concert engagements.

Pupils from the Adams School, an institution given over to the teaching of band and orchestra instruments, presented a large number of students recently in a successful recital. The students were largely from the violin department, under John Houck.

Two interesting recitals recently given at the Cornish School included one for advanced students from all departments, and the midseason program presented by the advanced section of the intermediate department. As is usual with students of the Cornish School, the performances were finished and entertaining to the large audiences.

Katherine Robinson, a successful teacher of children in the city, presented not long ago a large class of little tots in a recital at her studio in the University District.

Bernhard Perboner presented several of his pupils in a varied program on March 21.

Mary Houlahan, soprano, is making an extended tour through California during the months of March, April and May.

On March 14 Vaughan Arthur presented the fifth student in individual recital, Mrs. Romaine Elliott Lawson being the artist. The excellent work of all of these students has thoroughly maintained the reputation of this dean of violinists of the city.

Francis Richter, blind pianist of Portland, was heard in a program severe in length and in numbers, under the auspices of the American Legion. Mr. Richter gives every evidence of having studied hard, and has mastered the facility of playing the piano to a very high degree. His best musical expression was found in his own compositions which he naturally rendered with nice freedom and finish.

The Women's Ensemble, under Irving Glenn of the music department of the University of Washington, presented a program of light chorus numbers March 13. A string quartet, composed of students of the department, rendered the Beethoven quartet.

Magnus N. Petersen, well known local tenor, scored a success in his appearance in the Shrine Jollies of 1921, which was given here recently at the Masonic Temple, J. H.

### BOSTON

(Continued from page 5.)

strangely altered for the worse. Wisely, she confines her songs to those which disclose the warmth and beauty of the middle and lower registers of her voice. The occasional high note is more often missed than not, her intonation being far from flawless. Nevertheless, Mme. Gluck's singing is still characterized by an individual sympathetic and expressive quality, notably in her quite unrivaled singing of the popular ballads which inevitably find place on her programs.

Mr. Zimbalist ripens constantly as violinist. His playing has always been musicianly; it gains gradually in feeling. Both artists were repeatedly recalled by the huge crowd that filled all the available space in the hall, and encores were added generously.

### "POPS" SEASON UNDER AGIDE JACCHIA.

The annual season of "pop" concerts at Symphony Hall will begin Monday evening, May 2, and will continue every night except Sunday for ten weeks. They will again be conducted by Agide Jacchia who has conducted these concerts with truly extraordinary success during the past few years. His well proven qualities as a conductor and program-maker, together with his contagious enthusiasm, will doubtless continue to make Symphony Hall the mecca of music lovers during the coming warm months. Mr. Jacchia will again conduct an orchestra of eighty Boston Symphony musicians—a number fully adequate not only for popular music but for the most exacting compositions. Smoking will be permitted and refreshments will again be served at the tables on the floor and at the new bar.

### TERCENTENARY MUSIC FESTIVAL.

The leading artists of the Metropolitan and Chicago Opera companies who will sing at the Tercentenary Music Festival at the Boston Arena the week of May 16 and the dates of the performances are as follows: Monday evening, May 16—Rosa Ponselle, Marguerite d'Alvarez, Arthur Middleton, Josephine Lucchese (cantata, "The Pilgrims of 1620"); Tuesday evening, May 17—Lucrezia Bori, Cyrena Van Gordon, Rafaelo Diaz, Arthur Middleton; Wednesday matinee, May 18—Florence Macbeth, Cyrena Van Gordon, Ernest Davis, Edward Lankow; Wednesday evening—Frieda Hempel, Arthur Hackett, Joseph Schwartz ("Landing of the Pilgrims," ballet); Thursday matinee, May 19—Evelyn Scotney, Mary Clark, Rafaelo Diaz, Virgilio Lazzari; Thursday evening—Cora Chase, Marguerite Matzenauer, William Gustafson, Riccardo Stracciari ("Il Puritani"); Friday matinee, May 20—Nina Koshetz, Morgan Kingston, William Gustafson, Josephine Lucchese; Friday evening, May 20—Florence Easton, Florence Macbeth, Arthur Hackett, Virgilio Lazzari ("Ballo in Maschera"); Saturday matinee, May 21—Cora Chase, Mary Clark, Marguerite d'Alvarez, Edward Lankow; Saturday evening—To be announced; Sunday afternoon, May 22—Koshetz, Matzenauer, Kingston, Schwartz, Scotney (Rossini's "Stabat Mater"). The orchestra of 120 will be led by a conductor of reputation. Choral works, one of them Mr. Hosmer's "Pilgrim's of 1620," composed particularly for this festival, will be sung by a chorus of 1,000. Spectacles and concerted dances will call for the services at each performance of the ballet of 100, with twenty solo dancers.

### STUDENTS' RECITAL AT BOSTON CONSERVATORY.

The sixth students' recital of the season at the Boston Conservatory of Music took place Sunday afternoon, April 10, in the conservatory auditorium. The piano pupils who

appeared on the program came from the studios of Miss LeMay, Miss Miller and Mr. Ebell. Vocal students, from the studios of Mme. Ferrabini, Mrs. Drew, Mr. Fornari and Mr. Frank were heard. Other pupils who played were students of Mr. Dulfer, in the violin department, and of Mr. Clarke, in the trumpet department. The accompanists were Miss Miller and Mr. Sutherland.

### PUPIL OF VINCENT HUBBARD WINS SUCCESS.

Walter E. Stewart, tenor from the studio of Vincent V. Hubbard, made an exceedingly favorable impression at his first appearance in Boston, according to the following review from the Boston American: "Walter E. Stewart, of Somerville, a new tenor discovered by Vincent V. Hubbard, Boston's successful vocal teacher, made his Boston debut last night at the Hotel Vendome, under the auspices of the Fathers' and Mothers' Club at an operatic concert in aid of child welfare. Mr. Stewart was accompanied by Mary Larned Ely, a pianist of rare merit.

"Mr. Stewart's program opened with a group of songs: 'In the Time of Roses,' by Reinhardt; 'The Bitterness of Love,' by Dunn, and 'Inter nos,' by MacFadden; an aria, 'Vesti La Giubba' (from 'Pagliacci'), by Leoncavallo, and the aria 'Spirito Gentil' (from the opera 'La Favorita'), by Donizetti. For an encore he sang a selection from the opera 'The Girl of the Golden West,' by Puccini.

"Mr. Stewart is possessed of an exceptionally clear tenor voice of exceedingly wide range. His selections were enthusiastically received by a small but select audience of music lovers who predicted that Boston will not fail to appreciate Mr. Stewart and accord him welcome hearing at his coming recitals. . . ."

J. C.

### Plans for the Stadium Concerts

As announced in last week's MUSICAL COURIER, it has definitely been decided to give orchestral concerts again this summer at the Lewisohn Stadium. The season will last for eight weeks, beginning on Thursday, July 7, with a concert each night in the week. Henry Hadley, conductor of the New York Philharmonic, will conduct the first four weeks, and Victor Herbert, former conductor of the Pittsburgh Symphony Orchestra, for the last four weeks. The concerts will be given again under the auspices of the Music League of the People's Institute.

Adolph Lewisohn will be chairman of the executive committee and Mrs. Charles S. Guggenheimer, chairman of the maintenance committee, with Mrs. Louis Ryals de Graviotto as vice-chairman. Other members of the committee of management follow:

Mrs. Henry M. Alexander, Mrs. Robert Low Bacon, Henry de Forest Baldwin, Mrs. Max J. Bernheim, Arthur Bodansky, Mrs. Winthrop Chanler, Mrs. William B. Dinamore, General Coleman du Pont, Mrs. Newbold Le Roy Edgar, Mrs. Charles Dana Gibson, Lawrence Gilman, Richard Hammond, Sam A. Lewisohn, Clarence H. Mackay, Mrs. Charles E. Mitchell, Josephine Osborn, Ralph Pulitzer, Samuel J. Reckford, Mr. and Mrs. Francis Rogers, Louis F. Rothschild, Mrs. Arthur Sachs, Mrs. Walter J. Salmon, Edward F. Sanderson, Alfred F. Seligberg, Anne Shingleur, Mrs. Horatio Nelson Slater, Mrs. Willard D. Straight, Mrs. Samuel Untermyer, Felix M. Warburg, R. Thornton Wilson and Harvey Officer, Secretary.

Arthur Judson will manage the concerts, with Loudon Charlton as associate manager.

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## Reviews and New Music

(Continued from page 56.)

(Oliver Ditson Company, Boston, New York, Chicago, London)

**"NOBODY KNOWS THE TROUBLE I SEE," AMERICAN NEGRO MELODY, FOR VIOLIN**

By Maud Powell

Maud Powell! What memories . . . the young girl who went to the Royal Conservatory of Music at Leipzig, Germany, in 1881, where she played David's "Andante and Scherzo" at a Conservatory affair with such dash that she soon became known as the best of the American violin students. Subsequent study in Paris, in Berlin (with Joachim), residence in London, where her string quartet and solo-playing soon became an acknowledged attraction of the world's metropolis, her return to her native America where she was the first to play the Tchaikovsky concerto with the Philharmonic under Seidl—all this is history. Her later life, when she appeared as soloist with leading musical clubs of the United States, her tours when many an aspiring young violinist found in her the example for future development (indeed, she was the ideal to which hundreds of girl-violinists of America strove)—all are known to the musical world. The beautiful arrangement of this song by Johnson is the basis of this violin transcription, and the publishers have printed on an inside page a note by "H. G. T." (Mr. Turner, Maud Powell's manager-husband) which tells of her playing this piece as the last note of her career. "She played it through to the end and then fell upon the stage," this was at the Odeon Theatre in St. Louis, Thanksgiving night, 1919, only a year and a half ago. "I knew I had six more notes to play," she said afterward, "and I played them; but the last one was not as long as it should have been." That was Maud Powell, woman and artist—ever finishing her task in the face of difficulty, and ever dissatisfied with her own achievement.

The beauty of this negro melody, with its deep pathos, enchanted Miss Powell, and led her to make this transcription. She realized the value to American music of the Negro melodies, and her own playing of "Deep River" was most impressive; in this and other negro pieces she was the pioneer, along with Harry Burleigh (we used to call him "Burly Harry" in Erie, Pa., schoolboy days), who has done so much for the Spirituals. The Powell arrangement covers three pages, beginning on the G string, full of poignant expression. There follows a repetition of the same, in the same position, but using both G and D strings, making a duet effect. The subsidiary portion in minor uses two, three and even four note chords, reaching big climax, played loudly, going up to high notes on the E string. To the accompaniment of broken chords, in both single and double notes, the music continues more quietly, appearing finally in double notes, tranquilly, and then dying away . . . as Maud Powell did, leaving a sweet and lovely memory, as this will if played rightly. The dedication says "To my husband."

## With the Publishers

## CARL FISCHER, NEW YORK

**"Six Creole Folk Songs"**

By Maud Cuney Hare

The firm of Carl Fischer, New York, has published a most interesting collection of Creole music which every vocalist will welcome with enthusiasm. The songs are provided with words in the original Creole idiom, but there are also excellent English translations by Mrs. Hare.

One of the musical discoveries of the last few years is the American Negro composer, Clarence Cameron White. His "Bandanna Sketches," for violin and piano, were his carte d'entree, and as almost everybody knows who is acquainted with current publications for the violin, a most effective carte they have proven. One of these, "Nobody knows de trouble I've seen," has been featured extensively by Fritz Kreisler who also played the composition for the phonograph (Victor record No. 64824).

Among Mr. White's most recent contributions are three violin compositions which appear under the general heading, "From the Cotton Fields." They include "Cabin Song," "On the Bayou," and "Spiritual." They are all published separately. These numbers are full of charming melodies and much originality.

## G. SCHIRMER, NEW YORK and BOSTON

G. Schirmer's spring catalogue has just been received at this office. The new numbers are as follows: "Memory," by Mana-Zucca; two songs by John Prindle Scott, "One Gave Me Rose" and "The Maid of Japan"; two songs by Marion Bauer, "Roses Breathe in the Night" and "Night in the Woods"; three songs by David W. Guion, "Resurrection," "Life and Love" and "Compensation"; "Take Joy Home," by Carolyn Wells Bassett; "The Answer," by Robert Huntington Terry; a sacred song by Harry Rowe Shelley, "The King of Love My Shepherd Is," as a solo and also as a duet for high and low voices; a "Symphonic Prelude" by Stanley R. Avery, for the organ; "Short Stories for Piano," a collection of pieces in the first grade, by Agatha Pfeiffer; "Concert Paraphrase on the Wiener Blut Waltz" (Johann Strauss), by Edwin Hughes; "Echoes of Spring," for piano and for organ, melody by Rudolf Friml, transcribed by Edward Shippen Barnes; "Chanson," melody for organ, by T. Frederick H. Candler; "Three Easy Pieces" for violin with piano accompaniment, by Hannah Smith, "On the River," "Springtime," and "Valse," by Valsotto; "Prelude Appassionato," for violin and piano, by Cesare Soderro; "Tango American," for the piano, by John Alden Carpenter; "Chansonnette," for violin and piano, by Maurice Baron; "Foundation Scale and Chord Studies" for the violin (in the first position), by Joseph Goldstein; "A Modern Method" for the guitar, School of Tarrega, by Pascual Roch. A detailed review will follow in later issues.

## CHAPPELL-HARMS, NEW YORK

Chappell-Harms, the New York publishers, have just received the following letter concerning "The World Is Waiting for Sunrise," one of their recent numbers, from Bert Herbert, of the Photo Play Music Company, a house which specializes in music scores for feature photo plays:

New York, April 14, 1921.  
It is with great pleasure that we are able to tell you that your song, "The World Is Waiting for Sunrise," is being used as the theme of the May Murray feature, "The Gilded Lily," one of the few pictures that the Loew Circuit has allowed to play an entire week on their circuit.

After the first day that this number was played, we received numerous inquiries from patrons as to what this number was and where it could be obtained. Our orchestra leaders, without exception, classed it as one of the best numbers of its kind that we have ever used. It is seldom a popular song makes an impression such as this did. A number must have a considerable amount of merit, other than the ordinary songs out at the present time.

We are very glad to give you this information and as for the success of the music to the picture, the publisher that can do anything out of the ordinary is to be congratulated.

Yours very truly,

(Signed) BERT HERBERT.

## Peterson-Berumen Music Week Program

On April 19, at noon, a special concert was held at Aeolian Hall in honor of Music Week, under the auspices of the Aeolian Company and the New York Globe, at which May Peterson, soprano of the Metropolitan Opera Company, and Ernesto Berumen, pianist, appeared. The program opened with several selections played by the Duo-Art, followed by a short but interesting address, "King Louis and You," made by Charles D. Isaacson.

Mr. Berumen was heard in a ballade on two Mexican folk songs, Ponce; "A Night in May," Palmgren, and "Valse de Concert," La Forge, which the composer dedicated to Mr. Berumen. The pianist delighted the capacity

house with his playing and was the recipient of a warm reception. He is an artist of merit and his renditions revealed a facile technic, commendable rhythm and musical intelligence. Later he was heard in the Schuett canzonetta in D and Dambois' bagatelle, given with the Duo-Art. There were several encores.

Miss Peterson, looking particularly charming, at once found favor with her listeners. She sang the "Jag Tror," an old Swedish song by Dannstrom; "Songs My Mother Taught Me," Dvorak, and "At the Well," Hageman. She was in excellent voice and the quality of her tones and splendid style of interpretation won full appreciation. As a result, Miss Peterson was obliged to give no less than four encores before the audience would let her go. Stuart Ross was at the piano.

## Cadman Numbers Popular

Many New York artists find their Cadman numbers especially in favor with their audiences over the country. Arthur Hackett is using "Dream-Trust" and "Far Off I Hear a Lover's Flute." Thomas McGrath is another popular tenor who programs "Dream-Trust," Betsy Lane Shepard enjoys the original "Fount of Bimini" from "Birds of Flame," while Amy Ellerman and Calvin Cox have discovered the beauty of the much praised duet from "Shanewis." Caroline Andrews, coloratura soprano, is also singing a number from "Shanewis" the lyrical "Amy's Song."

## Max Jacobs Plays at Musicale

A musicale was given on Thursday evening, April 7, under the auspices of the Elizabeth Cultural Club, by Max Jacobs, violinist; Victor Lubalin, cellist, and Herman Epstein, pianist. The program opened with the Arensky trio in D minor played by the three artists, and was followed by a solo group rendered by each of the three. The composers represented included Rimsky-Korsakoff, Rubinstein, MacDowell, Chopin-Kreisler, Sarasate and Saint-Saens.

## Zerffi Pupil in Successful Recital

Marguerite Clark, pupil of William A. C. Zerffi and the possessor of a fine lyric soprano voice, appeared on March 22 before the Club of Roselle, N. J., when she sang songs by modern American composers. She sang with a freedom and ease which reflected credit upon her teacher, and scored a decided success with her audience.

## Hadley's Works Win Favor on Philharmonic Tour

When the New York Philharmonic Orchestra appeared in Louisville, Ky., on April 2, under the direction of Josef Stransky, Henry Hadley conducted his "Salome," a symphonic poem. According to the critic of the Herald of that city, the entire program was "most admirably selected, and again, with the exception of that barbaric poem of Mr. Hadley's, as familiar as it was delightful. This same composition—with its stunning close, its rhythmic, sobbing dance measure, presumably of the seven veils—seems to fit into the lascivious spasms of the Wilde version of the story of Salome and the bargain for the head of Jokanaan.

Throughout it blares provocatively, and throughout, likewise, there is an Oriental wealth of embroidery and spangle, a tonal coloring, so to speak, in poignant reds that scream their agony. Where tenderness is hinted it cloys with overmuch voluptuousness. Where tragedy impends it does not brood and forbade, but shrieks its warning through brasses discordantly tumultuous. Mr. Hadley has written a noble page of ultra-modern development scored with the hand of a master and tremendously effective. The reception was in every way flattering, the rendition a triumph."

At the Philharmonic concert in Memphis, Tenn., on April 9, Mr. Hadley's "Culprit Fay" was played by the orchestra and conducted by the composer. According to the Commercial Appeal, "the result was a triumph, both for the composer and the men under his baton."

## Anna Case Stirs Reno

Reno, Nev., April 3, 1921.—Anna Case, American soprano, recently gave a recital here such as has seldom or ever been heard here before. An Eastern visitor remarked to the writer: "She is the most wonderful singer that I have ever heard and from the applause and reception given Miss Case it would seem that many were of the same opinion. It is not necessary to go into detail about her technic, tone color, interpretation, etc. It is enough to say that she captured Reno heart and soul."

L. D.

## Walter Anderson on Booking Trip

Walter Anderson, that well known manager of New York, left the metropolis on April 25 for a two weeks' booking trip through the South.

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**OPINIONS OF THE PRESS****Szigeti Pleases Geneva**

Joseph Szigeti, the Hungarian violinist who makes his home in Switzerland, is a favorite artist in that country. Here is what the Journal de Geneve (December 6, 1920) had to say of a recital which he gave in the League of Nations city:

It is always with a sentiment of complete satisfaction that one listens to Joseph Szigeti, and one but repeats himself in speaking of the master violinist. The very full program of his last recital at the Conservatory permits us once more to appreciate the different phases of his prodigious talent, in which pure virtuosity, nobility of style, largeness of phrasing, and a warmly expressive sonority in tone and color combine always to a greater perfection, these qualities being invaluable in the masterly interpretations of certain classical works, the sonata in E major of Handel, adagio and fugue in G minor of John Sebastian Bach, and the Grave of Freidmann Bach. In certain works "de genre," such as the "Rigaudon" of Francaeur, the "Tambourin" of Leclair, the "Minuet" of Pugnani, the audience marvelled at the suppleness of his dexterous bowing, and the perfection of his technique.

In the middle of the program, Mr. Szigeti played a new composition, first time before the public, a sonata for violin and piano in E major by Pitzner, the composer of a generous and expressive charm, interesting certainly, but lacking in measure and distinction. As a finale to the concert, Mr. Szigeti was forced by the ovations of the audience, to add several numbers to his program. M. W. Rouff, who accompanied with much taste, particularly distinguished himself in the interpretation of the very difficult sonata of Pitzner.

**Lada Dances Way Into Hearts of Audience**

It took more than a dozen inches of space for the critic of the Arizona Republican to tell of the remarkable manner in which Lada danced her way into the hearts of a local audience on the evening of March 11. And no wonder, for everywhere this charming artist appears, the verdict is that the recital will not soon be forgotten. Appended are a few extracts from the daily aforementioned:

A crowded house, so hushed that the faintest tinkling note of "The Blue Danube" could be heard in the farthest corner, greeted her. Yes, straight into the hearts of all who heard her danced Lada, whether in waltz or mazurka, whether in gay Hungarian dance or as Scottish maid. . . .

At the end of the performance a marvelous thing happened—something for which every true artist longs, but which rarely comes—the audience refused to leave, even after a double encore had been given of "Johnny Comes Marching Home." It sat on, and clapped and stamped and called Lada back and back, until at last she came with flushed face and bright eyes to prance on lightsome feet through the merry steps of "Jingle Bells."

**Ovation Deserved by Ellen Rumsey**

Ellen Rumsey was not unknown in Ithaca, N. Y., before she sang there as soloist with the University Band on March 22, having made many admirers on the occasion of her appearance in recital at Sage College. That the band was fortunate in its choice of Miss Rumsey as soloist was proven by the hearty applause and the demands for encores. Two of the critics had this to say regarding her part in the program:

Miss Rumsey displayed a voice of great range and flexibility, and showed furthermore that she had remarkable control over it. Her sustained high pianissimo is a quality seldom possessed by contraltos.—Cornell Daily Sun.

Ellen Rumsey is the possessor of an appealing contralto voice and has an altogether charming stage presence. She sings with perfect ease and simplicity, and well deserved the ovation which she received.—Ithaca Journal-News.

**McConnell Sisters in "Trills and Frills"**

"Trills and Frills" is the title of the song production in which Harriet and Marie McConnell are scoring such a tremendous success on tour. Minneapolis and Edmonton are two of the cities in which the young artists were heard recently, after which the press lauded them as follows:

Both have such delightful voices and display such a fine sense of artistic value in everything they do that they stand unique among performers of this order.—Minneapolis Morning Tribune.

The young women have finely trained voices, greatly superior to the average vaudeville singer.—Minneapolis Journal.

"Trills and Frills" is as delightful and as charming an act as one could wish to see. . . . Their various songs were rendered in admirable fashion. They received a most enthusiastic reception.—Edmonton Bulletin.

Harriet and Marie McConnell are two young ladies with great charm of manner and voices of beautiful quality. . . . The staging and the costuming are as notable as the singing.—The Edmonton Journal.

**Peegé Gives Fine Program in Akron**

Charlotte Peegé recently appeared in the concert series sponsored by the Tuesday Musical Club of Akron, Ohio. Her success upon that occasion is attested to by the following notices:

Miss Peegé contributed serious recital songs which made severe demands upon her voice and art. These she met intelligently with every indication of sincere musicianship. Her voice is not one of medium quality, but has the depth of the true contralto type. Its texture is rich, and her use of it artistic.—Akron Press.

Charlotte Peegé revealed throughout her program a voice well schooled which she handled with assurance. The quality of her voice is delectable, its range ample, and she sings with considerable dramatic feeling which showed to best advantage in her opening number, "Vittoria, Vittoria," by Carissimi. While a great deal of the best in song literature was embraced in the two succeeding groups of songs, it was the concluding group of lighter songs which met with greater favor from the audience. Miss Peegé possesses a charming stage presence which adds materially to the interest of her programs.—Akron Beacon-Journal.

**Carol Robinson Wins New York Praise**

The recital which Carl Robinson gave recently in New York proved a substantial success for this young and gifted pianist, and was the subject of much favorable comment, as the following notices testify:

Carol Robinson gave a piano recital playing with musicianly intelligence and picturesque contrasts a program ranging from Bach, Beethoven and Brahms to a later triad, Dohnanyi, Debussy and Paderewski.—New York Times.

A pupil of whom Fannie Bloomfield-Zeisler may well be proud is Carol Robinson. She has a clear, clean touch and a warm singing tone. Miss Robinson played with crisp authority and without mannerisms a varied and intelligently selected program which ranged from Bach to Dohnanyi and included three preludes of her own, the second of which had to be repeated.—New York Evening Mail.

There was an element of picturesque novelty in the piano recital of Carol Robinson. She succeeded first because she is a good pianist

and second because her setting was individual. Her program was somewhat out of the ordinary but not too eccentric. Miss Robinson is an interesting musician.—New York Evening Telegram.

In Carol Robinson who gave a recital yesterday afternoon a very nice young pianist was introduced to the local public; also a composer of considerable skill.—New York American.

Carol Robinson gave a recital in the afternoon which included three interesting examples of her own work. She played, too, a charming "In an Irish Jaunting Car" by Kathryn Whitfield.—New York Sun.

She is a serious musician, an artist of first rank attainments.—New York Globe.

**Von Klenner Pupil Enthusiastically Received**

Klare Marie See, dramatic soprano, of the faculty of Tiffany Music School, Springfield, Ill., was soloist at a concert there recently, when two local papers praised her highly, as follows:

The singing by Klare Marie See was a real delight in every number. A gorgeous, thrilling dramatic soprano voice under perfect control enables her to do ample justice to even such terrific numbers as the "Brunnhilde's Battle Cry" by Wagner. This is a song that none but those of genuine grand opera calibre dare attempt, and Mme. See visualized for us the magnificence of the composition as few could have done. There was also opportunity to hear her in songs of every diverse character. For one of the program numbers she substituted Sanderson's "Spring's Awakening" that abounds in florid runs and difficult trills, and her interpretation of the favorite "Jewel Song" from "Faust" was true to tradition and sung in faultless French.—Illinois State Journal, April 7.

The triumph of the evening was the appearance of Mme. See in two wonderful groups, accompanied superbly by Mrs. Tiffany and Messrs. McCosker, Beebe and Kilius. This magnificent accompaniment formed a brilliant background for the full, rich, round voice of Mme. See. She actually thrilled her audience with the range of her rich voice and the grand operatic effect with which she struck the higher tones, which possessed the same richness and color as tones less difficult to attain. Her varied program was well adapted to the great scope of her art.—Illinois State Register, April 7.

**"Mary Jordan Exhibits World of Power"**

Appended are some salient paragraphs testifying to the unqualified success which Mary Jordan, the contralto, scored when she appeared in concert in Troy, N. Y.; Douglas, Ariz.; Santa Barbara and San Diego, Cal.:

Coupled with an attractive stage appearance and a voice that is sweet and velvety is an intelligence of interpretation that make her a most interesting and acceptable singer.—Troy Record.

She made herself a prime favorite in this city.—Troy Times.

From her deep, rich tones to her high, clear notes, Miss Jordan's voice is surpassed by none, and she possesses that without which no singer can possibly attain the top of her profession—personality.—Douglas Dispatch.

Mary Jordan is magnificent, powerful, elemental. She exhausts, in her biggest numbers, all the adjectives grandiose. And justly so, for any woman who, after two hours of music, can revivify and hypnotize an audience, deserves the praise. And this was what happened last night (February 17).—Santa Barbara Morning Press.

She exhibited a world of power and a smooth, easy method of singing that seemed to increase as the concert went on.—San Diego Union.

**Henry Gurney Sings with Excellent Taste**

A large audience enthusiastically received the varied and interesting program which Henry Gurney, tenor, presented at his recent annual recital in Witherspoon Hall, Philadelphia. The critics, also, praised him highly, as will be evidenced from the attached:

The range of songs was from Handel to modern works and gave Gurney opportunity to display his versatility of style and interpretation, as well as his remarkably sweet, fluent voice.—Philadelphia Record.

Mr. Gurney sang his whole program with excellent taste and appropriate feeling.—Philadelphia Ledger.

The large audience present called on Mr. Gurney for numerous encores.—Philadelphia North American.

Mr. Gurney flexibly adjusted his mental attitude as well as his vocal method to each of the songs, displaying a voice of pleasing quality, wide range and adequate power under intelligent control.—Philadelphia Evening Ledger.

**Gunster Triumphs at Elizabeth Concert**

Frederick Gunster appeared before a large audience in Batin Auditorium, Elizabeth, N. J., the evening of April 1. The tenor's splendid singing of an operatic air and songs by American composers, including several of his clever interpretations of negro spirituals, was heartily received by the audience, and he was compelled to add numerous encores during the course of the program. Commenting on Mr. Gunster's voice, the Daily Journal prints the following:

Mr. Gunster has a rich, very sweet, emotional tenor voice of power and depth. There is nothing more beautiful than a well-trained tenor voice that is naturally clear and rich, and this Mr. Gunster is fortunate in possessing.

**A Unique Tribute to Lillian Ginrich**

Accompanying is so obvious a tribute to the vocal art of Lillian Ginrich that no further comment is necessary on the part of the writer:

The solo, "Open the Gates of the Temple," by Lillian Ginrich was one of the most beautiful solos ever rendered before the public of this community. Miss Ginrich has a clear, sweet and rich voice coupled with so charming a personality that she is bound to win the hearts of her hearers. Crowds gathered outside the church while she was singing, and expressed their regrets that they had not arrived earlier. If the church is fortunate enough to secure the services of this wonderful artist a second time, and if the writer is any judge, the church will not hold the people on this next special occasion.—Westville Courier.

**Ruth Kemper Holds Audience Spellbound**

Ruth Kemper appeared with gratifying success in Torrington, Conn., on April 11, and the following day she was the recipient of the appended tribute in the Torrington Register:

Miss Kemper was characterized by many who heard her as one of the most talented violinists to appear before a local audience. Her expressive and technique were marvelous and she held her audience spellbound through a wide variety of selections. Her ability as an artist was enhanced by her pleasing personality and she won her audience at the outset and held their rapt attention until the close.



## OPINIONS OF THE PRESS

### Littlefield Warmly Received in Fall River

Laura Littlefield, the well known soprano, sang in Fall River recently and, judging from the tone of the following press notices, Mrs. Littlefield has added another to her long list of successes:

A large audience thoroughly enjoyed the recital and showed its pleasure by enthusiastic applause. The appearance of Mrs. Littlefield was awaited with keen anticipation, and she showed at once that she deserved all the flattering comments which had been given her. Her voice is powerful, clear and smooth in all the registers. She interprets her songs with deep musical feeling. Her breath control and tonal shadings are admirable. Her first group was all sung in French, but her diction was so good and her interpretation so realistic that the meaning was clear to the hearers. . . . Mrs. Littlefield is an unusually fine accompanist and well merited the applause which Mrs. Littlefield insisted that she share. Her work was artistic in every particular.—Fall River News.

Mrs. Littlefield is well known for her gracious stage presence and her finished artistry. She has a voice of pleasing quality and her enunciation is remarkable, each word being easily recognized, even in the French songs which she interprets in an inimitable way. It is a relief and a pleasure to listen to songs, new and interesting, and Mrs. Littlefield certainly knows how to choose that type of song. Mrs. Dudley Fitts added much to the evening's success with her artistic accompaniments, so well done that one forgot the piano and thought only of the songs.—Fall River Times.

Mrs. Littlefield, the possessor of the voice, fresh and beautifully vibrant in its quality, has that rare gift in interpretation which enables her to imbue each song with the just measure of emotion. A graduate of Radcliffe College, Mrs. Littlefield brings to her chosen work a breadth of culture that enhances her natural musical gifts. Her voice, of exceptional purity, also her diction, should, and undoubtedly does, serve as a model for young singers everywhere, both in the concert room and through the medium of Victor records, which are steadily gaining in popularity.—Fall River Globe.

Mrs. Littlefield possesses a marvelous soprano voice. Her interpretation of the various pieces executed by her did not show the least fault. And, if perfection is to be obtained in this world, she approached close to perfection. Mrs. Littlefield excels in light numbers, and these comprised almost the whole of her program. The five French songs sung during the first half of the concert were about everything that one could hope for. Her diction was perfect. Her interpretation of the French style was equally irreproachable. In passing we are pleased to remark upon the part that Mrs. Littlefield gave in her program to French composers and the fashion in which their compositions were received by the audience. Congratulations to all, both artists and listeners!—Fall River French Paper.

### Irma Seydel in Georgia

Three cities in the State of Georgia were fortunate in being able to hear Irma Seydel while on her present extensive concert tour. That the art of this sterling young musician was thoroughly appreciated by the critics is evidenced in the accompanying extracts which have been culled from three newspapers, representing Savannah, Augusta and Macon respectively:

Miss Seydel's playing is marked by a wonderful breadth and volume of tone. She has absolute control of her instrument and so is able to get whatever effect she desires. The Caprice Espagnole was given with splendid style, and the Minuet (both compositions of Miss Seydel) was played with delicacy and grace. The number which was most popular with the audience was Schubert-Wilhelm's "Ave Maria." But it is a minor note in a program with remarkable interpretation, and particularly delightful was the andante movement.—The Savannah Press, March 29.

She played the Bach concerto with fine dignity, beautiful tone and her intonation faultless. Her maturity of interpretation, and her mastery over her chosen instrument were notable in this concerto—the supreme test of a virtuoso. . . . In her second group Miss Seydel showed her versatility and revealed her gifts as a composer as well as performer. The Caprice Espagnole ended far too soon for the listening audience, who were content to look at the graceful picture made by this violinist and have their hearts filled with the music she wooed from the strings.

The program all through held the attention of those present and were we to mention special ones we would need to mention all. Perhaps the most applauded were the well known Schubert "Ave Maria" and "The Bee."—Augusta Chronicle, March 17.

Miss Seydel plays with a simplicity of charm which immediately appeals to her audience. With sincerity and scholarly feeling she played the three movements from Bach's A minor concerto, especially the second movement, which was given with breadth and tone purity. She played two interesting numbers from her own pen, a minuet and a caprice Espagnole, which were received with great enthusiasm, but her playing of Schubert's "Ave Maria" simply left nothing further to be desired. It was in every sense of the word "great."—The Macon News, April 5.

### Helen Yorke Scores "Magnificent Success"

When Helen Yorke, coloratura soprano, appeared in a concert in Waterville, Me., on March 29, she scored another one of her gratifying successes, as per the following excerpts from the Augusta Sentinel and Waterville Kennebec:

Before a capacity house at the Haines theater last night Helen Yorke, American coloratura soprano, added another magnificent success to her list and left with her listeners unbounded satisfaction in that she had pleased them in all that they expected from her and delightfully astonished them with the variety and high quality of the characteristics which they were wont to believe impossible of possession by any one artist. Miss Yorke was truly wonderful, it was an unanimous verdict and thus it was that another, who might be referred to as "prophet," again came into complete honor even in her own "own country," the state of her birth. Waterville people now know why the world listens when Helen Yorke sings; they now know that her remarkable voice, splendid in clarity, intonation, range and flexibility and her winning personality, unaffected, wholesome and sweet form the combination that has raised her to the stellar position in the musical world that she occupies. They now acknowledge her as of the great without qualification.—Augusta Kennebec Journal, March 30.

To those who attended the concert Tuesday evening at the Haines theater, held under the auspices of the Waterville Orchestral Society, and of which Helen Yorke was the bright particular star, it was evident that this charming, born singer, here in the Pine Tree State, is destined to be great, with all that the word implies. Miss Yorke sang five groups of songs and several encores and it seemed as if the audience would never get enough of her. Her tonal qualities were so pure, her voice so elastic in its scope, her high notes were reached with such ease and her low notes were so softly exquisite that it was with a delicious sensation of pleasure that one listened to her varied program which contained something of interest to all. . . .—Waterville Sentinel, March 30.

### Illingworth Again

"Nelson Illingworth Wins." Such was the Musical Digest's summary of one week's musical events, and then went on to say:

The individual triumph of the week unquestionably was made by Nelson Illingworth whose recognition by the critics was instant. When an unknown singer wins from the entire corps of New York's musical critics unanimous praise for his art, and when the

dean of reviewers (H. E. Krehbiel) devotes a column to his recital, that singer leaps prominently into the news.

The New York Evening Post and the Tribune commented as follows, in part, regarding Mr. Illingworth's art:

Very few singers possess the great gift of expression which makes it possible for the Australian singer, Nelson Illingworth, to carry a program through without for a moment losing the audience's interest. His interpretation of Schubert's "The Wraith" was most thrilling in its unearthly atmosphere. It made one's spine creep, one's eyes fill by its tremendous emotional appeal. Indescribable in words was Franz's "In Autumn."—New York Evening Post.

Mr. Illingworth renewed the profound impression left by his first recital.—New York Tribune.

### North Carolina Praises Werrenrath

"In his French group especially Reinald Werrenrath disclosed perfection in its conceptions and execution," says the Asheville Citizen of April 2. The paper further states:

His voice is a baritone of power and resonance and beautiful in quality, and his interpretations are marked by fine discrimination and charm. All these qualities were in evidence in Mr. Werrenrath's singing in the four groups of songs which comprised his program. . . . It was in the group of English songs that he revealed the full perfection of his art. His purity and polish of diction, its perfect clarity, disproves the frequent assertion that the English language is not desirable for song.

### Many Reengagements for de Horvath

Cecil de Horvath has been one of those fortunate pianists who, from the very start of her career, has enjoyed immediate success of a most substantial sort—the kind of success that results in engagements and reengagements. Soon after her Berlin debut before the war, she was immediately engaged to play with the Frankfurt Orchestra, which is a very unusual occurrence to record when the pianist, no matter what his or her fame, is in the debuting class. What is also remarkable, she was paid for this appearance, which is another unusual thing in Germany, where successful pianists after their debut are glad to accept an engagement with one of the big orchestras and give their services free for the sake of appearing as soloist with one of these organizations. Moreover, not only was Cecile de Horvath paid, but after her performance the distinguished manager of the orchestra came behind the scenes and announced that her fee would be doubled on account of the great hit she had made. A week later she received an enthusiastic letter from the conductor of the orchestra congratulating her again on her success and reengaging her for another appearance the following month, and asking her to name her own fee this time.

"My first reengagement," said Cecil de Horvath modestly, in speaking of the event, "I have always treasured this letter."

Since then, if Mme. de Horvath should have treasured all the reengagement letters she has received, the number, indeed, would have been a large one. One example, for instance, might illustrate—so delighted has Swarthmore College been with her playing that she has been reengaged as many as seven times to come back and charm the students with the brilliancy of her playing, and all this within the short space of three years!

### Morgana Nominated for Greatness

Albany always gives Nina Morgana an ovation when she sings in that city, and an especially hearty one was that on April 6, when she was one of the soloists to close the eighth season of the Ben Franklin subscription concerts. According to the music critic of the Times-Union, her tones might be likened unto the colors of blooming spring time flowers—full of natural beauty and as near perfect as it would be humanly possible to make them. Miss Morgana's stage presence also was praised highly. All of the other dailies were equally as enthusiastic in paying homage to the charming singer, the Knickerbocker Press stating that "if true vocal greatness is to keep absolute faith with the pitch, while the phrasing is as delicate and finely rounded as the tints of a pastel, then one must nominate Miss Morgana for greatness, for there was never the fraction of a hair's breadth deviation from pitch, whether she was singing the 'Caro Nome' from 'Rigoletto,' the group of Saint-Saëns, Puccini, Cadman and Mana-Zucca songs, or in the florid Arditu waltz given as encore."

### Mrs. Huss Sings with String Quartet

Mrs. Henry Holden Huss sang a group of five of her husband's songs at the subscription concert at Scarsdale on April 19 with the Sinsheimer Quartet. For voice and string quartet there were three numbers—"Music, When Soft Voices Die," "It Was a Lover and His Lass" and "Pack Clouds Away"—while for voice and quartet with piano there were these two selections, "After Sorrow's Night" and "The Birds Were Singing." The last mentioned song has been sung extensively by Eva Gauthier with the New York Chamber Music Society.

Mr. and Mrs. Huss recently gave a successful recital at Pennsylvania State Normal School (Mansfield), the program including as piano numbers Beethoven's "Moonlight" sonata, a Chopin group and several Huss compositions. Mrs. Huss featured, besides several of her husband's songs, Arthur Hartmann's charming "When I Walk with You" and a new song by Elizabeth Coolidge, "Clenched Little Hands."

### Rich and Vichnin at Russian Tea Party

Several excellent soloists were heard at the eleventh annual Russian Tea Party held in the New Mercantile Hall, Philadelphia, March 25. Thaddeus Rich, concert master of the Philadelphia Orchestra, was heard in two groups of selections and well merited the hearty applause which his artistic renditions drew forth. Israel Vichnin, a sixteen year old pianist, also was given a warm reception and compelled to give two encores. This young artist is a pupil of Adele Margulies and comes to New York once a week for a lesson. Needless to say, with Ellis Clark Hammann at the piano, musicianly accompaniments were furnished. There were also some songs by Sarah Stein, soprano, and Isadore Freed was the name of the second accompanist.

### Estelle Liebling Features Osgood Song

Estelle Liebling is featuring H. O. Osgood's song, "On Eriberg's Island," and has made a distinct hit with it wherever she has done the composition. Her most recent performances of it were in Chicago, Boston, Springfield, Mass., and Ridgewood, N. J.

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## Musical Comedy - Drama - Motion Pictures

### Musical Comedy and Drama

The past week held a great deal that was of interest to the majority of theater-goers. The opening of prime importance was of course the joint appearance of Ethel and John Barrymore in "Claire de Lune" at the Empire—two of the most popular stars with New York audiences. There was no little interest manifested in this first play of Michel Strange (Mrs. John Barrymore). This combination was enough to excite New York and cause a veritable stampede at the box office. The engagement is limited to eight weeks only, and many seem to feel they will not be able to see it. The play itself does not appear to possess any very great merit, according to our local reviewers. The presentation is magnificent and seems to have been given utmost consideration by the management, Charles Frohman Company. The Barrymores received lavish praise for their individual success. Violet Kemble Cooper made a deep impression with the role of the Duchess. A detailed review will appear later.

On Tuesday night of last week, Walter Hampden began a limited engagement at the Broadhurst Theater in Shakespearean plays. The first two weeks have been confined to "Macbeth." This makes the third version of this not overly popular tragedy during these last five months. The first was the never-to-be-forgotten Hopkins-Jones production, with Lionel Barrymore and Julia Arthur in the principal roles. Fritz Lieber came most unobtrusively and had what is considered the most successful season of his career. This newest "Macbeth" has been very favorably received.

The last important event was the fifth production of the season for the Theater Guild, "Liliom." Joseph Schildkraut is the principal, having been invited by the Guild for this important part. There are other visiting players in the cast, together with regular members of the organization. This, like its predecessors, with one exception this season, is pronounced an interesting drama.

Manuel Penella, the Spanish dramatist, is in New York arranging for the fall production of his play "El Gato Montes" (The Wild Cat), which will have "Sun and Shade" for the title of its English translation. It has been produced in many countries with success, and the Broadway showing will be lavish and spectacular.

David Belasco has obtained the American rights to Sacha Guetry's newest play that was produced in Paris not so long ago, "Le Grand Duc."

"The Tyranny of Love," one of the five remaining "special matinees," will settle down at the Cort Theater for an indefinite stay on May 2. This drama, first opened at the Bijou, was transferred to the Eltinge.

### The Motion Picture Theaters

#### THE CAPITOL

The following article is reprinted from the Musical Courier Extra, and is an interesting account of the Music Week program at this theater.

"One of the events of New York's Music Week was the engagement of Percy Grainger in conjunction with the Duo-Art piano to appear at the Capitol Theater, one of New York's leading moving picture houses.

"We know that the vaudeville houses have found it of great value to engage great actors from time to time to attract the people. This is an expensive proposition. And yet, the large theaters offering seats within the buying power of the masses attract enormous audiences, and the houses of popular attractions can better afford to pay the high cost of the great artists than can the management which charges high prices and attracts small audiences. The balance is in favor of the popular priced places of amusements.

"The Capitol Theater is the largest theater in the world. It has a seating capacity of 5,300 people. As a moving picture house it is probably not surpassed by any other similar place of amusement in the world. Edward Bowes is the managing director and the presentations are under the direction of S. F. Rothafel. To Mr. Rothafel must be given the credit of introducing the combination of the best in music and the moving pictures. When Mr. Rothafel entered New York and took over the management of a Broadway picture house, his first work was to engage a good conductor and organize an orchestra, which in course of time was spoken of as the best orchestra of its size in New York City. When Mr. Rothafel took the management of the Capitol Theater he was given full sway as to program making, and always he has endeavored to surpass all former efforts, especially as regards the music.

"Today the Capitol Theater has an orchestra of eighty musicians under the conductorship of Erno Rapee. The work of this orchestra is becoming more and more efficient, and bids fair in time to equal the work of the best of the many orchestras in New York City.

"The crowning achievement of Mr. Rothafel's work was the engagement of Percy Grainger, a pianist of world-wide reputation and a composer who has made his mark among the elect. This is probably the first time that a great pianist has appeared in a moving picture house, so when the announcement was made the 'musical nuts' threw up their hands and bewailed the fate of Percy Grainger, notwithstanding the fact that no less an artist than David Bispham has sung at the Capitol without affecting his artistic standing in any way.

"Certain it is, that the reception given Percy Grainger and the Duo-Art piano in connection with the Capitol Orchestra of eighty musicians of the same standing as those found in the great orchestras of New York City, has not lowered the artist one iota in the estimation of the musical world, nor will it lower the standing of any other great musician whom Mr. Rothafel may engage for similar appearances.

"It is to the credit of the 5,300 people that listened to Mr. Grainger, the Duo-Art and the Capitol Orchestra four times a day, meaning thereby that in the neighborhood of 20,000 people daily heard the first movement of the Tchaikowsky concerto No. 1 in B flat minor, op. 23, that this immense audience gave a far more respectful and silent hearing to these appearances than is generally found at Carnegie Hall,

Aeolian Hall, the Metropolitan Opera House, or any other auditorium devoted to music in New York City.

"This proves conclusively that the masses want the best in music, and that the more good music is heard the more it will be appreciated. Always, however, it must be remembered that the best artists must interpret this best music to gain the respect of the masses, and this venture at the Capitol Theater must be accepted as proof of this fact."

"So it is evident that S. F. Rothafel has made another move upward as regards the utilization of music of the highest type for the benefit of the clientele of the Capitol Theater, and that this got results is evident from the fact that the Capitol Theater, notwithstanding its immense capacity, was filled at almost every performance.

"Those who are aware of the struggles that Mr. Rothafel went through when he first conceived the combination of the best in music with large orchestras and the selection of artists to serve as musical adornments for moving pictures, know he had great difficulty in securing conductors and musicians to play in what was contemptuously termed the 'movies,' but with indomitable determination he persisted and finally secured a conductor of great ability. That conductor went through the scoffing and the criticisms of his fellow artists, because he was 'playing in the movies.' It was a gradual building up on the part of Mr. Rothafel in thus securing musicians, but he finally has reached a point where such an artist as Percy Grainger, together with the Duo-Art, appears 'in movies' and no one questions it or criticizes it, but accepts it as a matter of course.

"This is developing a new field for those artists who are struggling for public recognition before and after attaining artistic prestige and securing great name value. It follows that other moving picture houses throughout the United States will do as has Mr. Rothafel, and as the great picture houses develop and expand and realize the drawing power of good music along with the pictures, the demand for the best and highest class of musicians will greatly increase.

This much is being done for the musicians. But how can we estimate what will be done the cause of music and the educating of the masses to the appreciation of the best in music? It brings the great artists and the good music of the great composers to the people, and that at a cost that makes it within the buying power of the masses.

"The day will come when S. F. Rothafel will be honored for what he has done, but probably only Mr. Rothafel and those who made the start with him in the early days of this great movement can really appreciate the work that was necessary in combating and beating down the sarcastic criticisms that met these first movements. If any one had said five years ago that Percy Grainger with an orchestra of eighty musicians and a conductor of the standing of Erno Rapee would play the Tchaikowsky concerto No. 1 in B flat minor, op. 23, in a 'movie house,' the statement would have been received with derision; but during this week, New York Music Week, it has come to pass.

"It must be remembered that Mr. Rothafel could not have accomplished all this without the aid, assistance and backing of Edward Bowes, general manager of the Capitol Theater, who has been in hearty accord with this great work."

#### THE STRAND

Joseph Plunkett arranged an interesting program here last week in celebration of the general interest manifested throughout the city in Music Week. The overture was "Pique Dame" (Suppe), a selection rarely heard at the picture houses, and one of brilliancy and quaint tinkling melodies. It was affectively directed by Francis W. Southerland, assistant conductor, on the evening that the writer attended. By the way, in passing it is timely to comment on the good leadership of the orchestra by Mr. Southerland. Here is an example of a most capable assistant to the musical director and one always feels assured of the same high standard of orchestral numbers whether Mr. Edouarde is in the pit or upstairs rehearsing next week's program. There have been glaring instances lately where the musicians and the assistant conductor apparently do not seem to care how they play, or it may be a case of the assistant not being equal to the task. This is unfair to the audiences which attend on such occasions. They pay perfectly good money and deserve consideration. There is much dissatisfaction expressed over these "off" performances occurring too frequently along Broadway. The scenic was in commemoration of Shakespeare's birthday, "Stratford-on-Avon" scenes being shown.

The novelty of the program was the presentation of the first of the original prologues to feature films, that are being arranged by the management. The Strand male quartet, perhaps the most popular organization of its kind appearing on Broadway are the singers. The scene and the costumes were exactly like those later appearing on the screen in the feature "The Sky Pilot." The principal ballad was entitled "Gwen," the name of the heroine. All of the musical numbers tell the story that is to follow. Both lyrics and music are by Paul Sarazan of the Strand staff. This original work was highly enjoyed by the audience which would have liked it to continue longer.

The picture was a thriller. The poor hero had more terrible things happen to him, but he comes out apparently none the worse. A corking good fight in the beginning and a tremendous scene showing a herd of cattle stampeding are among the thrills. There were some very impressive scenes, especially those taken during a snow storm. Larry Semon in the "Hick" was the comedy. How does he do it? One stunt after another with such energy!

#### THE CRITERION

Sir James M. Barrie's "Sentimental Tommy" continues at this theater. This feature film has many distinct qualities that make it interesting to lovers of the silent drama. Hugo Reisenfeld has arranged a very good musical program as an accompaniment.

#### CARL EDOUARDE GIVES HIS VIEWS.

The other day, during a visit with Carl Edouarde, musical director at the Strand Theater since its inauguration seven years ago, some very interesting sidelights on the advancement of music in the picture shows were discussed with the writer. Naturally, in the course of conversation the playing

### AMUSEMENTS

AT THE SHUBERT THEATER  
Beg. TUES., April 12

MARGARET Will begin a limited engagement in

ANGLIN THE TRIAL OF  
JOAN OF ARC

TIMES SQUARE THEATRE West 42nd Street

Matinees, Thur. and Sat. at 2.30 Nights at 8.30

CHARLES PURCELL

"The Right Girl"

The New Musical Comedy Hit

VANDERBILT THEATRE  
W. 44th St. Eves. 8:30  
Mats. Wed. & Sat. 2:30  
SAM H. HARRIS Presents  
IRENE

LONGACRE W. 48th St. Eves. 8:30  
Mats. Wed. & Sat. 2:30  
SAM H. HARRIS Presents

GRANT MITCHELL

in a new comedy "THE CHAMPION"

"The Funniest Play in Town."—The Sun.

LIBERTY THEATRE W. 42d Street  
Evenings, 8:20. Mats. Wed., Sat. 2:20

—Henry W. Savage offers

MITZI in a Musical Comedy Hit  
"LADY BILLY"

JOHN GOLDEN

Producer

"Turn to the Right," "3 Wise Fools," "Lightnin'"

and "The First Year," offer

GRACE

HALE

LARUE & HAMILTON

IN

DEAR ME at the REPUBLIC THEATRE

West 42nd Street Evenings, 8:30

Mats. Wednesday & Saturday, 2:30

HUDSON WEST 44th ST.—EVENINGS 8:30; MATS.  
WED. AND SAT. 2:30

AUGUSTUS

THOMAS

NEMESIS

A New American Drama

The distinguished cast includes

EMMETT CORRIGAN and OLIVE TELL

of the eminent pianist-composer, Percy Grainger, at the Capitol Theater for Music Week was spoken of. Mr. Edouarde has some very decided views on the subject and there is no one better able to discuss the evolution than he, as he was the first musical director appointed to take charge of a musical program accompanying a showing of pictures on Broadway.

"What do you think about Mr. Grainger playing at a picture house?" asked the writer.

"You know, I'm going to write Percy Grainger and tell him just what I think about him! I glory in his spunk. Does he realize what he is doing for the advancement of good music at the picture houses by playing this week, and incidentally what the 'movies' will do for him? It would take a long, hard tour over this country to play for as many people as will hear him up there. Who knows better what this situation is than I do? During seven years as musical director of the Strand Theater, the oldest of the large picture houses, and as the first musician of any reputation to have such a position, I'll tell you that I have had a mighty fine chance to get to the bottom of this thing, and what we have fought for has surely come to pass.

"Didn't I have it handed to me in the beginning, when Sam Rothafel, manager here at the time, made me his musical director? These pals of mine around looked at me so pityingly—'Poor Carl, selling his ambition for the almighty dollar and to the 'movies.' Why, they looked at me as if I were something different. Nobody realizes what my fight has been for good music. I'll say it again, Rothafel has done more for putting good music in the 'movies' than any other person! He brought me here and he took Hugo Reisenfeld to the Rialto, and look at what he himself is doing at the Capitol. You know the effort we are making today, each one developing his musical program along the lines best suited to his individual theater. We have one common object, however—bigger and better musical programs all the time.

"Oh, but I am going to hand it out to some of these people who come around now for jobs. In days gone by they would want to sing here and want our money badly, but they would have to sing under another name. 'Oh, never my real name in the movies,' they would declare. But our money had to be real. Would they say that today? Not much!"

At this moment someone entered the room.

"You know Joseph Plunkett, our managing director?" said Mr. Edouarde.

"Oh, yes, indeed," smiled the writer. "I consider him my best friend around here."

"Come in, Joe! Sit down! I am just dishing out this Grainger business at the Capitol," said Mr. Edouarde, returning to his subject. "You bet he has paved the way, and before long I'll be able to give you a list of big stars in the



musical world who will consider an engagement at the picture houses. Our public wants the best and we are going to see that they get it, for we have money enough to pay the price."

The writer looked very knowing, for she already has a considerable list containing some mighty good names.

#### THE LYRIC THEATER.

On April 10 the Fox Film Corporation offered its third spectacular feature picture this season for Broadway showing—the "Queen of Sheba" at the Lyric Theater.

A detailed review of this picture will appear in next week's issue.

#### THE CASINO.

On Sunday night, April 17, Ivan Abramson offered for its first Broadway showing "Mother Eternal," a feature film made at the Graphic Studios. It has been some time now since this type of picture has appeared. No effort is made for fine photographic effects; it is just a plain picture, with everyday scenes and settings. The feature is divided into two parts; the first is a well told story which left the impression that the second half would have to be developed quickly in order to fulfill its promise. That half, however, proved not to be so good in telling the story. The action was hurried and it worked up to a climax that was weak and overdrawn.

Dr. Anselm Goetzl, a musician of considerable reputation, has arranged the musical score. He uses Mendelssohn's "Ruy Blas" as an overture. There is an orchestra of considerable size—in fact at times there was too much tone. Dr. Goetzl received quite an ovation when he appeared in the pit. There were no programs, so his directorship was quite a pleasant surprise. The overture was followed by the reading of a poem, "Mother Eternal."

Dr. Goetzl has composed an original ballad also called "Mother Eternal," which is sung by a soloist. The song proved very popular and should meet with success. It was taken as the basis of the musical score, while arranged with this original melody are many familiar ones sympathetically suited to the picture. The first night's audience was noisy in its approval. The picture undoubtedly has a very popular appeal, but in only one way can it be classed with the other features on Broadway.

#### THE RIVOLI.

"Deception," the third German film imported to this country during the past month, was shown here last week. Ernest Lubitsch was again the masterful director, and after the revolutionizing "Passion," crowds packed the theater to see his second offering for the American screen. It must be said, regretfully, however, that these two films possess features that our own lack. Primarily the characters are such faithful studies, and as to detail of costuming and setting there is not a conflicting note in the entire effect. This much cannot be said to exist consistently in some of the elaborate American pictures now showing. The entire production reveals what appears to be months of endless research in the matter of properties and costuming—so much so that it seems impossible to imagine the sixteenth century English court life could be portrayed in a more realistic manner. Students of English history will realize after viewing this film that their store of information on the life, customs and dress of the time of Henry VIII has been considerably increased.

Emil Jannings, as Henry VIII, is one of the most forceful and dominating creations that the writer has ever seen upon the screen. Henny Porten, as Ann Boleyn, also gives a well defined character, vivid and human. But the influence of Henry, whether actually in the scene or not, is so ever present that Ann seems but an incident, which she really was in his life. Henny Porten has not the youth or beauty that Pola Negri had as Du Barry in "Passion," nor is the character of Ann so appealing, but there are moments when her acting reaches superb heights. The entire cast, selected with utmost skill, has only one object in view, that of depicting an incident in history accurately and sincerely.

It is claimed that 10,000 persons took part in making this feature. In some of the scenes it appeared that all London was there. The American film boasts of splendid spectacles, and in handling these crowds there appeared nothing new to us. The entire atmosphere of the production left one with a sense of authenticity and intelligent regard for facts even in the smallest details. It is certainly a picture that should remain on Broadway for weeks.

Hugo Reisenfeld has arranged a presentation that is most fitting for the picture. Owing to the length of the film, the musical program is condensed to a prologue and the usual organ solo; but the latter was lost on the vast audience, so great was the desire to get seats. The impression of the poor fellow who is so unfortunate as to be late is that every one is staying for a second showing, which undoubtedly must be true, for the writer pleads guilty to the charge, and there was very little changing in her particular neighborhood.

The orchestra was led by Frederick Stahlberg and Joseph Littau. There is a prologue produced by the New School of Opera and Ensemble, with Carl Rollins, baritone, as soloist, assisted by the Rivoli male chorus. The scene shows an old English dining hall full of jolly, merry souls ready for the hunt. A Rigolettoesque jester is there, a minstrel and courtiers and hunters. "The Hunt Is Up," the title of an old song, written for Henry VIII by one "Gray," is

used for the solo. The entire musical score is harmonious and seems to radiate the atmosphere of the period. No doubt this was difficult work—the arranging and rearranging of old ballads and music into suitable form for the orchestra (which, by the way, played through the entire performance without the usual relief from the organ).

In the last scene of the picture, showing the Queen awaiting her execution, Mr. Reisenfeld introduced a song ascribed to Anne Boleyn entitled "O Death, Rock Me to Sleep," using the version found in manuscript at the British Museum. Inga Wank, mezzo-soprano, sang the number off stage. An exceptional picture in every way and two hours of rare entertainment are found here. The picture continues for the second week.

#### THE FORTY-FOURTH STREET THEATER.

D. W. Griffith's "Way Down East" at the Forty-fourth Street Theater has turned the 450th performance of this wonderful success in New York and enters upon its thirty-fourth consecutive week on Sunday. This is next to the record run for motion picture spectacles in this city. Griffith's first venture in the two dollar field, "The Birth of a Nation," ran at the Liberty Theater for 665 consecutive performances through forty-seven weeks.

#### THE RIALTO.

It was anniversary week—the fifth—last week at the Rialto, and the splendid program bore the indelible signs of the unusual. To begin with, when the orchestra struck up the sixth Hungarian rhapsody of Liszt, the curtains before the screen parted and those in the darkened house watched Hugo Reisenfeld—on the screen—conduct the work. Suddenly the scene shifted, the full orchestra could be seen on the screen, and at that moment Director Reisenfeld appeared at the conductor's desk. It gave one a queer feeling to watch the same orchestra in two places at once, as it were. With each soloist's turn, the screen faithfully produced the player. Naturally, one of the most interesting of these close-ups was that showing Bela Nyary playing the cymbalom solo. This instrument has strings like a piano but is played with two hammers held in the hands of the player.

As interesting as ever was the Rialto Magazine, which concluded with views of Mary Garden, Enrico Caruso and Sergei Rachmaninoff. The appearance of this last named on the screen was the signal for the Ampico reproducing piano to begin the C sharp minor prelude, Mr. Rachmaninoff's own rendition. The audience thoroughly enjoyed this novel bit and heartily applauded the invisible soloist. Edoardo Albano, baritone, was heard to advantage in the prologue from "Pagliacci." The "Finlandia" of Sibelius was the organ solo, excellently played by Organist John Priest. Elsie Ferguson in "Sacred and Profane Love" was the cinema feature.

#### NOTES.

Little Jackie Coogan, "the kid" of Charles Chaplin's latest picture of this same title, is the star of "Peck's Bad Boy," which began this week at the Strand Theater. The film form of "Peck's Bad Boy" was revised from the works of the late George W. Peck for the talents of Jackie Coogan, and is somewhat different from the original story in book.

S. L. Rothafel announces that beginning May 1 he will present a revival of the world's famous motion picture, "The Birth of a Nation," at the Capitol Theater.

Marc Klaw, Inc., will present a foreign film, "J'Accuse," early in May at one of Broadway's legitimate theaters. Hugo Reisenfeld is arranging the presentation.

"Way Down East" continues at the Forty-Fourth Street Theater.

"Over the Hill" is playing to big houses at its new home, the Park Theater.

"The Queen of Sheba" is one of the big features on Broadway now playing at the Lyric.

"Connecticut Yankee at King Arthur's Court" is still making them laugh by the thousands at the Selwyn Theater.

"Dream Street" closes its run at the Central Theater on Sunday, May 1, and opens for an indefinite stay at the Town Hall on the following Monday.

"Mother Eternal," which opened at the Casino last week, is not in the running with the other pictures. It's stay is uncertain.

A special program was given as a part of Music Week at the Capitol Theater, Saturday morning, April 23, in the form of a matinee complimentary to the school children of New York City, under the auspices of New York's Music Week Committee. Among the musicians of note to take part in the program were: Carrie Jacobs-Bond, Bogumil Sykora, Marguerite Namara, Percy Grainger and Blanche Da Costa. Among the distinguished speakers were: Hon. Anning S. Prall, president of the Board of Education; William McAndrew and George H. Gartlan, director of public school music in the schools of Greater New York.

MAY JOHNSON.

#### Symphony Concert by U. S. Marine Band

A symphonic concert was given at the Marine barracks by the U. S. Marine Band Orchestra at Washington, D. C., on Monday afternoon, March 21. There are sixty-eight men in the organization under the leadership of William H. Santelmann, and all of them deserve credit for the fine work they have done in the advancement of musical art and musicians.

#### AMUSEMENTS

**LYRIC** THEA: W. 42nd St. W. of B'way  
Twice Daily 2:30 and 8:30

WILLIAM FOX Presents

### The QUEEN of SHEBA

The Love Romance of the Most Beautiful Woman  
the World Has Ever Known

**SELWYN** TWICE DAILY SUNDAY  
WEST 42d STREET 2:30 and 8:30 Mat. at 3

WILLIAM FOX presents MARK TWAIN'S COMEDY CAMEO

### "A CONNECTICUT YANKEE" In King Arthur's Court

## MARK STRAND

Direction JOS. L. PLUNKETT Broadway at 47th St.  
WEEK BEGINNING MAY 1

### MARSHALL NEILAN'S GREATEST PRODUCTION "BOB HAMPTON OF PLACER"

With WESLEY HARRY (and all his freckles) A SENSATIONAL PICTURE—NEILAN AT HIS BEST

STRAND SYMPHONY ORCHESTRA, CARL EDUARDE, Conducting  
Soloists and Organ Prelude

**WORLD'S LARGEST AND MOST BEAUTIFUL THEATRE** **CAPITOL** BROADWAY at 51st ST. SUBWAY TO DOOR

EDWARD BOWES, Managing Director

WEEK OF MAY 1

### D. W. GRIFFITH'S GIGANTIC SPECTACLE "THE BIRTH of a NATION"

CAPITOL GRAND ORCHESTRA OF 80 PIECES

Erno Rapee, Conducting

Presentations by S. L. ROTHAFEL Continuous 12:30 to 11 P. M.

### NO CONCERT SCHEDULE NEEDED IN NEW YORK

The best orchestral and vocal music is always available at the theatres under the direction of Hugo Reisenfeld

Photo Plays week of May 1st will be

**RIVOLI** Broadway at 49th St.

Third Week  
"DECEPTION"

The Romance of Anne Boleyn and King Henry VIII

**RIALTO** Times Square

DOUGLAS MacLEAN  
in "The Home Stretch"

**CRITERION** Broadway at 44th St.

Sixth Week

Sir James M. Barrie's

"SENTIMENTAL TOMMY"

#### Goldina de Wolf Lewis for Keene Festival

Goldina de Wolf Lewis, the young American dramatic soprano, has been engaged to sing the soprano part in "Hiawatha" at the Festival at Keene, N. H. Miss Lewis, who has a beautiful voice of lyric dramatic quality and a charming personality, is a pupil of Frank La Forge.

#### OPPORTUNITIES

A MUSIC STUDENT of New York City wishes to visit her parents in California. Will give her services as companion, would care for invalid, or transact business commissions in return for fare. Would also consider any congenial part-time work in New York. Address "C. L. E." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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TO SUBLET—Apartment in excellent location of four rooms and two baths, or divided two apartments of two rooms and one bath each, furnished or unfurnished. For full information apply "M. W. W." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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FOR RENT—Furnished Studio with bath. Use of Grand Piano. To sublet for July and August. Metropolitan Opera House

FOR SALE at a bargain the following copies of music separately or together:

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- 300 Copies—Beatitudes
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- 97 Copies—Children's Crusade—children's parts
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## GOTHAM GOSSIP

### LEAGUE OF GIRLS' CLUBS CONCERT.

Eleanor Patterson, the American contralto, and H. Zwick, baritone, were soloists at the concert given by the chorus and orchestra of the New York League of Girls' Clubs at the Washington Irving High School, April 8. The league chorus was assisted by the Halevy and Handel vocal societies, with obligatos by Hazel Bradford, J. K. Hulling, James J. Walsh, George A. King and Augustus Post. All choruses are affiliated with the International Music Festival League. Leon Kramer and Clement B. Shaw conducted the chorus numbers, and the orchestra was directed by H. William Stehn. Adele Rankin, A. Damasek, Lola Moynelo, Melanie V. Klamp and Marie Vignat were accompanists, with Caroline Lowe Hovey at the organ. During the intermission, Frances Teall danced two numbers. Mrs. Kenneth J. Muir is chairman of the music department of the New York League of Girls' Clubs, and Mrs. Courtlandt D. Barnes is president of the organization, which is composed of self supporting girls. The choruses have had volunteer training by Matilde Angeri.

### MRS. JOHN W. NICHOLS' POUGHKEEPSIE STUDIO.

Mrs. John W. Nichols, pianist, of Carnegie Hall, was engaged recently by the Dutchess County Musical Association to give a recital in Poughkeepsie. Her recital was a decided success and most favorably commented upon. She has since been persuaded to give some time to private instruction in Poughkeepsie, and will teach Tuesdays in her studio, 29 Taylor Building, on Market street.

Mrs. Nichols has also been reengaged for the eighth season by the University of Vermont to teach piano at the University summer school during July and August. Mrs. Nichols is an artist pupil of Ethel Leginska and exponent of the Leschetizky method of piano playing.

### PROFESSIONAL WOMEN'S LEAGUE BALL.

The Professional Women's League, Helen Whitman Ritchie, president, held its annual ball at the Hotel Pennsylvania on April 7. Many prominent theatrical folk were guests, and Francesca Redding was the capable hostess.

The Emerson class met with Isabelle Hirsh on April 14; the monthly matinee card party is to be held at the Waldorf-Astoria Hotel on April 21, with Frances Abraham in charge, and the last social day of the season, under Mrs. Owen Kildare, will be observed on Monday, April 28, at the Hotel McAlpin. Kate F. Chase is chairman of press.

### MUSIC AT THE HAMILTON THEATER.

Downtown New Yorkers do not realize that away uptown at 146th street and Broadway, is located the Hamilton Theater, of the Keith Circuit, holding some 3,000 seats, and which, because of its excellent appointments and management under Mr. Travis, constantly holds capacity Washington Heights audiences. William R. McElwain is director of the orchestra of a dozen men, and makes it sound as if he had a score or more of players. Refined accompaniments, in some cases very unusual orchestration, utilizing a harp also, marks his work. The pianist of the Emma Haig Trio plays with unusual spirit and correctness. Rae Eleanor Ball and brother gave violin and cello pieces and "bird imitations" which drew bursts of applause, and Ethel Levey's aristocratic personality and tremendously effective recitation of "Destiny" all contributed to make the week of April 3 enjoyable to the large audiences. The managing musical director is F. W. Lawton.

### KREBS' "AMERICA" AT G. A. R. MEETING.

A New York State reunion of the Grand Army of the Republic took place at the Seventh Regiment Armory on April 9. Laura B. Prisk, department president, Ladies' G. A. R., and "mother of Flag Day," presided and introduced the principal speaker, Lillian Bell, author and writer, who is deeply interested in furthering efforts to help the disabled soldiers and sailors. Mrs. Louis Lancaster, soprano, who gives evenings of songs in costume, sang S. Walter Krebs' "America! We Live for Thee." Copies of the words were distributed to the G. A. R. veterans and others present, and the audience joined in community singing of the refrain.

### THE BEL CANTO MUSICAL SOCIETY.

The first meeting of the Bel Canto Musical Society, which has been organized to aid talented but needy vocal students, and which recently gave a concert and dance at the Waldorf-Astoria Hotel to raise a fund for this purpose, will be held at the residence of Mrs. Charles G. Braxmar, president of the society, on Sunday afternoon, April 24. The musical director of the society, Lazar S. Samoiloff, promises that several fine singers will appear on this occasion, and also that an interesting lecture on a musical topic will be delivered. The future plans of the organization will be discussed at this meeting and constructive suggestions will be invited from all present.

### THE NEW YORK CONCERT BUREAU.

William J. Ziegler is at the head of his newly established New York Concert Bureau, undertaking management of artists of the highest grade. He attends to all kinds of publicity, having had much experience along these lines. His well known and highly respected mother is Anna E. Ziegler. The bureau is at 1425 Broadway, Metropolitan Opera House building, and among his artists are Margareta Sylva, Grace Stewart, sopranos; Beatrice McCue, contralto; Vera Barstow, violinist, and Thuel Burnham, pianist. Some of these he has already booked as a result of a short booking tour, going as far as Chicago.

### MME. CARLISLE-CARR'S METHOD.

Mme. Carlisle-Carr, of London, a veteran teacher of the Lamperti School, is the originator of a method of intensive

vocal training. It presents the kernel of vocalism in a nutshell. She asserts the following as the results of this training: Voices are rapidly restored for the clergy, public speakers, lecturers, members of the theatrical profession and singers; voices are developed in speech and song; the compass of each voice is increased; the art of diction is disclosed; the technic of vocalizing is absolutely assured; perfect tunefulness is acquired; it is invaluable to young and old; the restoration of automatic deep breathing, with its consequent use, produces the bel canto. Mme. Carlisle-Carr sails May 4 for England and Italy, expecting to return to New York October 15.

### WILLIAM A. GOLDSWORTHY'S ORGAN RECITALS.

Of the series of organ recitals given by William A. Goldsworthy under the auspices of the Board of Education, that of April 17 at the Washington Irving High School contained the following works: Sonata in A minor (Faulkes), "Still as the Night" (Bohm), "Song of Joy" (Frysinger), "Offertoire" (Batiste), selected songs, "Good Friday Spell" from "Parsifal" (Wagner), "La Cinquantaine" (Gabriel Marie), "Ariosa" (Rogers), and "Stars and Stripes Forever" (Sousa). Arthur Corrigan, boy soprano, assisted at this recital.

### AUGETTE FORET SINGS "AESOP'S FABLES."

Mabel Wood Hill's unique and highly original songs, consisting of characteristic settings of "Aesop's Fables," were heard at Mlle. Foret's recital at the Anderson Galleries, April 10. These songs are heard in many concerts and recitals, being highly effective, and in many cases so humorous that they are greeted by laughter.

### MADLINE EDDY SKETCHES OF LIPKOWSKA.

Madeline Hobart Eddy, the violinist and director of a woman's orchestra, attended Lydia Lipkowska's costume recital, April 9, and made pen and ink sketches of that charming singer. They are three, namely, in French costume, Russian and old English.

### THURSDAYS GO SOUTH.

Emma Thursby and her sister, Ina, left for Merritt, Fla., April 9, where they expect to remain until June. Louis Thursby, of that town, is a near relative.

### KITTY BERGER ANNUAL CONCERT.

Kitty Berger, the harp and zither virtuosa, gave her annual matinee at the Waldorf-Astoria Hotel April 22.

## HADLEY'S CONDUCTING PLEASES TORONTONIANS

With the New York Philharmonic Orchestra He Offers Splendid Program—Ganz and Kubelik Among the Visitors—Local Artists in Recital—Brahms' "Requiem" Given

Toronto, Can., April 1, 1921.—Reginald Stewart, a young local conductor (light operas) and pianist, gave a piano recital in Foerster's Hall on March 14, and easily succeeded in pleasing his representative audience. His playing of the Mendelssohn prelude and fugue in E minor, op. 35, was characterized by a thoughtful and altogether musical rendition, and the same remark would apply to his performance of Schumann's toccata, op. 7. In lighter numbers, such as Rubinstein's "Staccato Etude" in C, Delibes-Stewart; "Passepied," with "The Fauns" by Chaminade (played as an encore), and Debussy's "Reverie," he disclosed many poetic qualities.

### KUBELIK SCORES.

On March 15 Jan Kubelik, under the management of I. E. Suckling, appeared in Massey Hall, assisted by Pierre Augieras, solo pianist and accompanist. He played his own violin concerto in C, with Beethoven's "Romance" in G major, Bach's "Praeludium" for violin alone, Sarasate's Spanish dance No. 7, closing with Paganini's "Campanello." Again Kubelik convincingly demonstrated his mastery of the technical side of violin playing. The tonal result was always clear, resonant, and sensitively personal. Mr. Augieras was splendid both as accompanist and soloist, as he has a refined, clear style and good judgment.

### LOUISE HOMER IN RECITAL.

Louise Homer gave a song recital which was largely attended. She was introduced to the Toronto public by Norman Withrow.

### HADLEY CONDUCTS PHILHARMONIC.

On the evening of March 21, through the enthusiastic enterprise of I. E. Suckling, who always identifies himself with the best artists and organizations, Toronto heard, under the able direction of Henry Hadley, the New York Philharmonic Orchestra. Mr. Hadley delighted all with the thrillingly brilliant effects he produced from this fine body of players. The program contained Tchaikowsky's fourth symphony, Mendelssohn's "Midsummer Night's Dream" music, Dukas' "The Sorcerer's Apprentice" and Wagner's "March of the Knights of the Holy Grail" from "Parsifal."

### BRAHMS' "REQUIEM" GIVEN.

On Wednesday evening, March 23, Brahms' "Requiem" was given by the choirs of Deer Park Presbyterian Church, Old St. Andrews, and the Timothy Eaton Memorial Church, under the direction of Dr. Ernest MacMillan. The soloists were Campbell McInnes, baritone, and Mrs. Harold Hamilton, soprano. The chorus contained about 150 singers, and the orchestra nearly forty pieces. This work was given a careful interpretation, the choruses being notable for the splendor of tone and fervency of appeal. The ensemble was excellent. The soloists rendered their music with sincerity

She played on the beautiful instrument once owned by and played on by Adelina Patti. Mary Allen, Mary Dare and Carl Claus were soloists at this concert, with Hubert Boode at the piano.

### ALBERT D. JEWETT MARRIES EDITH KENNEDY.

The Pasadena Star-News of March 30 has the following: "Edith Kennedy, a well known scenario writer of this city, whose photoplays have been shown at all of Pasadena's leading theaters, was quietly married this morning to Albert D. Jewett, a musician and composer of New York City. The ceremony was performed by Dr. O. P. Gifford at the home of the bride's parents, Mr. and Mrs. F. H. Kennedy, 415 South El Molino avenue. Mrs. Jewett has been a staff writer with the Famous Players-Lasky Company for five years. Her contract having expired, she now plans a several months' vacation before taking up her work again, and Mr. and Mrs. Jewett declare they intend to become well acquainted with Southern California's mountains, deserts and shores before their honeymoon is completed."

### MAE BONNETTI AIDS SINGERS.

Mae Bonnetti, Italian opera singer, unlike many who have attained success in the United States, is actively interested in the welfare of less fortunate Italians now living here. Her studios are open one evening each week to young Italians who want to study singing. They are taught free of charge, and Mme. Bonnetti gives them the benefit of her experience on the concert and operatic stage, advising them to work hard and to strive toward bigger ideals. Mme. Bonnetti is responsible for the success of a number of young Italian vaudeville and light opera artists. She is one of the artists promoting free concerts for New York settlements.

### FRANCES DE VILLA BALL'S PUPILS PLAY.

Frances de Villa Ball, whose activities as teacher of piano occupy her in the cities of Washington, D. C., New York and Brooklyn, gave a recital of those studying with her at the Bushwick Conservatory of Music, Brooklyn, last month, and March 26 the Brooklyn paper, The Chat, printed in part the following: "A thoroughly artistic performance was given by piano pupils of Frances de Villa Ball, of the Bushwick Conservatory of Music, March 20. There was a fine attendance of friends and admirers of the pupils and music lovers who appreciated the music of the evening, each number of which was a credit not only to the performers but to the teacher and the school."

and finely sustained tone, and each was fully appreciated by the large audience present.

### GANZ SOLOIST WITH MASONIC MALE CHORUS.

On March 29, in Massey Hall, the Toronto Masonic Male Chorus, Ernest R. Bowles, conductor, gave its fifth annual concert, the assisting artists being Rudolph Ganz, pianist and lately elected conductor of the St. Louis Symphony Orchestra; Joseph Quintele, harpist; Leo Smith, cellist, and Mrs. Lee Woodland, soprano. The chorus was one of the best so far assembled and trained by Mr. Bowles, and sang with zest and fine nuances. In this latter respect, the singing revealed delightful coloring contrasts in Mosenthal's "The Music of the Sea," and in Henry Hadley's "The Musical Trust." The chorus exhibited excellent crispness, and accuracy in attack as well as admirable qualities in phrasing and intonation. Perhaps the best work of the evening was shown in Mosenthal's fine setting of Bryant's "Thanatopsis," or "Ode to Death," with the soloists, Messrs. Albert Downing, Carman, Ollern-Shaw, McIntyre and Linden. This work had an impressive rendition, and Mr. Bowles may be honestly congratulated on the beautiful effects he was able to draw from his very responsive chorus.

Mr. Ganz met with enthusiastic success. His playing delighted everyone with its refined spontaneity, its brilliance, finish and incisive power. A Chopin group including the A flat polonaise, Ravel's "Playing Waters," Debussy's "Fire Works," Liszt's "Campanella" and a couple of his own tonal creations, with two or three encores, gave ample scope for him to display the many sides of his admirable playing. The other soloists were received with much appreciation, and the accompanists, Mrs. Kent and Frank Houston, are to be commended for their effective support. W. O. F.

### Thomas J. Kelly's Activities

Thomas James Kelly, vocal teacher at the Cincinnati Conservatory, is known all over this country through his activities in lectures and English diction symphonic programs and interpretation for the young people's concerts, and also for his many artistic recitals given jointly with Mrs. Kelly at the homes of leading people in Cincinnati and other cities throughout the states. While in Cincinnati the General Representative of the MUSICAL COURIER had an opportunity to hear some of Mr. Kelly's artist pupils at the Conservatory. The prestige that Mr. Kelly has gained as a teacher is understandable especially after hearing a demonstration of his methods through the singing of Margaret Powell, who sings well and who should be exploited as she has a message to deliver and knows how to deliver it. Another student who illustrated artistically and convincingly the results of fine training was Florence Byers, who comes every week from Indianapolis to Cincinnati to take advantage of Mr. Kelly's tuition. Wherever the Kellys have been they have made friends among the best of society, and this is true not only in Cincinnati, but also in Omaha, Chicago, New York City, London, Paris, Milan, Rome, Berlin and Bayreuth and other localities where they have resided in their pilgrimage in the musical realm.

### Mina Dolores Sings at Colonial

Mina Dolores, lyric soprano, recently sang at the Colonial in Philadelphia and was exceedingly well received. She was heard in the polonaise from "Mignon" and Arthur A. Penn's "The Magic of Your Eyes."

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